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MONDAY EVENING, AUGUST 29, 1881,

Engagement of the St. Louis Favorite,

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IN HIS EVER POPULAR DIALECT COMEDY,

FRITZ IN IRELAND,

OR, THE BELL-RINGER OF THE RHINE AND THE LOVE OF THE SHAMROCK!

As Re-Written by WM. CARLETON, Esq., with New and Original Music by Mr. EMMET.

FRITZ SHULTZ	**Mr. J. K. EMMET.**
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LADY AMELIA	Miss Kate Vandeshoff.
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PROLOGUE—Scene. Castle Clock on the Rhine, Germany.
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During the play Mr. EMMET will introduce the following Songs and Dances "The Bells Are Ringing," "The Swell," "The Cuckoo Song," "The Shamrock," "Wilheindrick Strauss," "The Brother's Lullaby," "I Know What Love Is," and others; all composed by J. K. EMMET

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AFTER WHICH

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Will Recite an Occasional Prologue, written expressly for this event by THOS. E. GARRETT, Esq., Entitled

THE MASQUE OF THE MUSES

The world is topped with temples. 'Neath their domes
Ideas build, and fashion people's homes:
Their social fabric, habits, customs, speech,
And all that living learns, and Art may teach.

A Temple of the Muses here behold,
(The guardian vestals of the Arts of old,)
Endowed with treasures, costlier than the gems
That blaze in crumbling brow-worn diadems—
The stored rewards of thought, and toil and strife
To make the best and most of human life;—
The gold of Genius and the pearls of Worth,
That sum the total riches of the earth.

The Muses' Temple, and the hallowed shrine
Of worship, when the Ideal was divine.—
Sweet ministers of thought—its feeling, sight,
Its inspiration, and its wings of flight;—
Come, tuneful Nine—from old Olympus come;
Abide with us, and make our house your home.

Hark! Epic Strains—Heroic Minstrelsy!
A song of Valor's deeds and Victory!
All welcome—Silver-toned Calliope!

Terpsichore trips smiling, graceful, fair—
Bounding away from load of cast-off care,
And flinging blooms of Beauty in the air.

Thalia laughs at follies she indites,
And lengthens life, and heightens its delights—
Brightning its days, and sweetening its nights.

In Tragic Passion rapt, Melpomene stands,
With dewy eyes and nervous wringing hands,
And pleading voice that sympathy commands.

Euterpe—Queen of Song—or grave or gay—
As Music's spell inspires the lyric lay,
Where is the heart that yields not to thy sway?

Laborious Clio lights the scenic stage
With History's wide, illuminated page,
And makes the world the heir of every age.

Erato sings her ditties—soft, and low,
In nooks where pairs of blushing lovers go
To double joy, and share each other's woe.

Polymnia—of Meditative Song,
Cheering the weak, and strengthening the strong—
Thy hymn sublime still helps the world along.

Urania—Goddess of Star-bright train,
Shower Heaven's light down, on this earthy fane,
Where "stars" are symbols of thy lustrous reign.

The Nine are come—harmonious aid to lend;
The Arts to honor, and our rites commend;—
Each with her precious gift, and all combined
They bear the harvest-yield of human kind.
'Tis garnered here—the wealth of every clime;
'Tis here dispensed—the Heritage of Time.
Dispensed to all—in wholesome mental food
For hungry souls who crave a sovereign good.

Grandly beneath the Drama's liberal reign,
The people meet on Common Nature's plane.
The rich, the poor, in one commingled throng;
Where all, by right of kindred tastes belong.

The most that Learning, all that Wealth, can give
Is life's best uses, and the art to live!
The Art Dramatic is the living art
To sound the depths and motives of the heart,
And lengthen for its votaries life's short span
By teaching Man to know his Fellow Man,
To live himself—obeying Duty's call,
And through his own true life to live in all.

Who enters here, lives in two worlds—the Real
We leave without—within we find the Ideal.
In this safe refuge of the tempest riven
We stand with feet on Earth, and head in Heaven.

The magic of the Mimic Scene transforms
To Summer Sunshine, Sorrow's clouds and storms.
Escaped from Turmoil, and unchained from Care,
Free Fancy soars in Intellect's upper air—
Among the Masters—wise in every tongue
That e'er was lisped in since the world was young,
Or thundered from high places, to resound
Forever clear in Time's eternal round.

Such are the blessings that the Muses bring,
Treasured in golden words the Poets sing.
The heritage is ours:—we prize its worth
Above the dust and grosser ores of earth
We hoard it not, as misers clutch their gold
Which drags them groaning to their mother mould;—
But would therewith transmute the world's increase
Into sweet concord, and a golden peace.

When every man shall serve the general good,
And Love enfold the Human Brotherhood;
When all Earth's Nations harmonize as one—
Then—not till then—the Drama's work is done.

The following well known firms, have, in their several departments, united to make the

NEW GRAND OPERA HOUSE

The most Safe, Perfect, Substantial and Handsomest Theatre in the Country!

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Stage Constructor and General Superintendent—Harry Carter, Chicago.
Foreman—Jas. P. Bennett, Springfield, O.
Excavating—Geo. H. Sauers, Carondelet.
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WHO'S WHO IN THE CHICAGO OPERA

(The following data regarding the *personnel* are given in the alphabetical order of names)

GEORGES BAKLANOFF

Georges Baklanoff, one of the foremost Russian baritones, achieved fame in the opera houses of Petrograd, Moscow, Paris, London, New York and Boston before coming to the Chicago Opera. He was born near the Russ capital and graduated from the Petrograd University Law School. He soon turned from law to music, was coached by conductors of the National Conservatory, and made his début at the Imperial Opera at Moscow. Then followed his career in the Russian and other cities mentioned.

For five years he has been one of the most popular members of the Chicago company, having sung many of the most important baritone rôles.

WILLIAM BECK

William Beck, baritone, born in Buda-Pesth comes of a distinguished family. He began his musical studies in Paris, and graduated with honors from the Paris Conservatory. He made his operatic début at Buda-Pesth, where he was first baritone of the opera. He also sang frequently at the Imperial Opera in Vienna.

In 1908 Mr Beck went to Paris and sang leading baritone parts in "Lohengrin," "Tannhauser," "Tristan and Isolde," "Faust," "Samson and Delilah," "Gotterdammerung" and in "The Rhinegold."

Mr Beck's Chicago appearances in numerous rôles have been enthusiastically received.

ADOLPH BOLM

Adolph Bolm is a Russian who has been celebrated through two continents as an authority and an artist of the dance. He received his early training in his own country, and soon became a member of the Imperial Ballet in Petrograd, rising to the position of leading dancer. Later he was affiliated with the Serge de Diaghileff Ballet Russe, and became known in the capitals of Europe both as one of the star dancers of the organization and as one of the ballet directors. The organization came to America, and Mr Bolm made his first appearance in Chicago in 1916. Upon leaving the Diaghileff company Mr Bolm established his own studios in New York. He has been a guest dancer with both the Metropolitan and Chicago opera companies, and has won further applause with his Ballet Intime on tour in this country. He will be further remembered in Chicago as having staged and mimed the part of the dwarf in John Alden Carpenter's ballet, "The Birthday of the Infanta," at the Auditorium in 1919. Mr Bolm comes to Chicago this year as Director of Ballet, and will dance in many of the chief ballets.

INA BOURSKAYA

Ina Bourskaya was born of aristocratic parentage in Klostimr, Russia, and grew through young girlhood without realizing that she possessed a wonderful voice or particular histrionic ability. Her education was given her by tutors on her father's estate until she was sent to Petrograd for what corresponds to our university education. That being completed, she felt she had more time to study the music she had always loved. She had studied the piano as most girls do, but now she began to sing, and immediately the discovery was made. Before she had studied a full year an opera impresario overheard her and excitedly insisted that the beautiful young woman should go into opera. At once she was presented in such important rôles as Amneris in "Aïda" and Marina in "Boris Godunov." Her success was instantaneous, and she became the sensation of the operas of Kiev and Odessa. This good fortune was short lived, for at the outbreak of the revolution she fled with a band of Russian singers, escaped through Siberia, and for four years sang up and down the China seas through Japan, China, India, and Java, enduring the most terrible hardships. Madame Bourskaya landed in the United States late last winter with the Russian Opera Company, and created so great an impression that she signed contracts with both the Chicago and Metropolitan operas—a thing never before accomplished by a singer in her first season in this country. She will sing during the entire ten weeks with the Chicago company, and make her début with the Metropolitan in February.

KATHRYN BROWNE

Kathryn Browne is a Chicago girl, having been born and raised in this city. She attended Northwestern University, where she received her Bachelor of Music degree, and later taught in the music department of that school. Her appearance there on a concert program with Evan Williams led to her first public recognition as a singer of unusual talent. She studied in Chicago under Herman Devries and in New York under Oscar Saenger. During the later part of the war she sang concerts throughout the army camps and canteens in France. Returning to this country, Miss Browne entered the concert field again. Last spring she determined to enter opera. She was heard by officials of the Chicago Civic Opera Company, and was engaged for several mezzo rôles.

FEODOR CHALIAPIN

Feodor Chaliapin was born in Kazan, Russia, and spent the early part of his life as an apprentice to a cobbler in the same street where Maxim Gorky was working in the baker's shop he later described in the tale "Twenty-six and One." Chaliapin sang for a time in the Archbishop's Choir, but at seventeen joined a local operetta company, and stayed with it, though pay was often not forthcoming, and he earned a precarious livelihood by other means. In 1892 with a company of Malo-Russians he reached Tiflis, and procured an engagement with the opera of that city. Two years later he sang in Petrograd at the Summer Theatre and the Panaevsky Theatre, but even though the next year found him at the Maryinsky Theatre his great talent was not recognized until he had left it to sing in Moscow. Immediately he became the idol of the Muscovites, his fame spread, he was demanded and won international acclaim in the theatres of Monte Carlo, Buenos Aires, Milan, New York, Paris and London. Chaliapin has become the foremost figure on the operatic stage today. This season he sings in opera in Chicago for the first time.

PIETRO CIMINI

Pietro Cimini was born in Capri, but during his early childhood went to live in Bologna, where he later attended the Conservatory, receiving diplomas in violin and composition. Having played the violin in some of Italy's best orchestras, he made his début as a conductor in 1901 in Bologna with such success that he forsook his career as a violinist for that of conductor. In 1910 he went to the Imperial Theatre in Warsaw, and was made General Director of that theatre by the Russian government a few years later, leaving that city upon the entrance of the German troops in 1915. He conducted in Kiev and Odessa before returning to Italy, where he led several operas in Genoa. He was then engaged by the Chicago company, and made his début on the Auditorium stage in the fall of 1920, and has been a conductor with the Chicago organization since that year.

SALLUSTIO CIVAI

Sallustio Civai was born in Siena, Tuscany. He studied under Maestro Matrinoli at Florence, and later made his début at La Scala in Milan. After singing in Italy for some time he went to Buenos Aires, where he sang with success in the Colon Theatre. Following this he sang in Brazil, Chile, and other South American opera companies. In 1915 Civai was engaged by the Boston Opera Company under the direction of Max Rabinoff. At length he joined the Bracale Company with Caruso, and went to Havana and Mexico City. It was in 1921 that Sallustio Civai accepted the invitation to come to Chicago, and he returns this year to sing certain interesting baritone rôles.

MARIA CLAESSENS

Maria Claessens, contralto, was born in Brussels, made her début in Barcelona, appeared in several important opera houses in Italy, and sang three years in Buenos Aires before coming to this country, where she has divided several years between the Boston and Metropolitan opera companies in such rôles as Amneris, La Cieca and Azucena. She is now in her sixth year with the Chicago opera.

EDOUARD COTREUIL

Edouard Cotreuil, the distinguished French basso, was born in Paris and attended the Conservatoire de Paris. He made his début at the Monnaie in Brussels, where he remained for three years. He then appeared in Nice, Lyons, Bordeaux and Paris in successive seasons, and in Covent Garden, London, where he created the rôle of Don Inigo in "L'Heure Espagnole." He came to America the following autumn, and has proven a valuable addition to the French division of the Chicago opera.

GIULIO CRIMI

Giulio Crimi returns to the Chicago opera stage after an absence of four years. Previous to his first appearance here Mr Crimi had a remarkable career in Italy, despite the fact that he was just out of his twenties. He had appeared and been highly praised for his performances in the principal opera houses of Milan, Rome, Palermo, Florence and Bologna, as well as in the Theatre Sarah Bernhardt in Paris and at Covent Garden, London, where he created the tenor rôle in "L'Amore dei Tre Re." He won additional honors at the Colon Theatre, Buenos Aires. Then came his first engagement with the Chicago company. He was received with enthusiasm, but left after a time to fill engagements with the opera in Mexico City and with the Metropolitan in New York. The Italian tenor comes back to Chicago this season to sing a number of the leading tenor rôles in the Italian repertoire.

DESIRE DEFRERE

Desire Defrere was born in Belgium, and contented himself with rather a meagre musical education. He aimed for America early, and as a boy became assistant to the stage director of the Metropolitan Opera House in New York.

His ability and persistence were on a par with his ambition, and he started in seriously to study music, finally attracting the attention of Andreas Dippel, who brought him to Chicago, where he began to appear in small parts with the Chicago company. He has made a study of action, and has proved a tireless assistant. His voice is high baritone.

OCTAVE DUA

Octave Dua, who has been a valued member of the Chicago company for several seasons, was born in Belgium thirty years ago. He made his début in opera at the Théâtre de la Monnaie in Brussels, where he remained for some years singing the various tenor rôles of the repertoire. As a tenor characteristique and bouffe, Dua is without peer, for his versatility in character rôles of the tenor repertoire has earned for him a foremost place among the artists of the day.

Dua's repertoire includes most of the standard Italian, French and German operas, and his interpretation and impersonation of Mimi in "Siegfried" is declared to be one of the masterpieces of the operatic stage. Mr Dua will be heard during the coming season in many tenor rôles.

HAZEL EDEN

Hazel Eden is an American, and her musical training has been received entirely in America as a pupil of Herman Devries of Chicago, and Oscar Saenger of New York. After a short period in concert she made her début with the Chicago Opera Association seven years ago, and remained with the company, singing a variety of soprano parts until three years ago. Now, following three seasons spent with other companies and in concert Miss Eden returns to the Chicago opera stage in more advantageous rôles.

CESARE FORMICHI

Cesare Formichi was born in Rome, and comes of noble family. His father, who was legal adviser of Popes Leo XIII and Pius X, intended him for a legal career, and he was consequently initiated into classical studies. He took his diploma in law at the University of Rome. However, his temperament and interests carried him irresistibly toward art and music. During his last years in the university his fine baritone voice attracted the attention of Vincenzo Lombardo, the teacher of Caruso. Formichi studied zealously for five years, abandoning the profession of law for that of music. He made his début at the Teatro Comunale of Bologna with great success. He appeared later in Milan and other important opera centers of Italy, in Kieff, Odessa, Petrograd, with Caruso at the Imperial Theatre in Vienna, at Prague, Munich, Lisbon, Madrid and other well known theatres. In Egypt he sang an outdoor performance of "Aïda" with the real Pyramids, palms and moon for scenery. In South America he won fame at the Colon of Buenos Aires. His latest success has been at the Opéra in Paris where he returned this year for his third season's engagement just before sailing for America to become a member of the Chicago company.

AMELITA GALLI-CURCI

Amelita Galli-Curci was an accomplished concert pianist before she realized that she had a remarkable voice. In her home in Italy, Mascagni, a friend of her father, advised her to cultivate her voice, which she did without a teacher, and with her own brain as her only mentor. She made her début at Costanzi, Rome, showing promise that brought her engagements elsewhere. Afterward she progressed and developed through experience in other important opera houses in Italy and South America. This development reached fruition six years ago, when she electrified Chicago, and a year later, when New York was added to her conquests.

MARY GARDEN

Mary Garden, whose career is inseparably associated with the great rise in popularity of French opera in America, was born in Aberdeen, Scotland, but has been an American since six years of age. Her first attention to music was through the violin, but her vocal powers became apparent, and after preparation with American teachers, she went to Paris and studied with Trabadelo, Chevalier and Fugere successively. She obtained a hearing at the Opéra Comique, and found her great opportunity there in "Louise," in which she appeared for 100 performances. After other successes in Paris she appeared in London, and then came to the Manhattan in New York. Her career with that and the Chicago company is familiar history.

She is the only woman who has held the position of General Director of any American opera company, and during her *régime* in that capacity with the Chicago company she gave her audiences a brilliant season of opera. She returns this year as one of the most valued soprano artists.

RICHARD HAGEMAN

Richard Hageman, who comes to the Chicago Civic Opera Company this season as conductor, was born in Holland, and had his training in music as a *protégé* of the Queen of Holland. His early education was received chiefly in Belgium, France and Germany. Mr. Hageman inherits his musical ability from his mother, who was a well known Russian court singer. Sixteen years ago Mr Hageman came to America, and for the past thirteen years he has been conducting for the Metropolitan Opera Company during the winter opera season, and for the Ravinia Opera Company during many of the summers. Last spring he was engaged for the coming season with the Chicago opera, and he spent last summer searching Europe for new voices of merit. Mr Hageman is, perhaps, one of the best known conductors in this country.

GRACE HOLST

Grace Holst, the young Norwegian soprano who makes her American début this season with the Chicago Civic Opera Company, was born in Norway, and her present home is in Christiania. Though very young, Miss Holst is already well known in the opera houses of Europe, having sung in Copenhagen, Paris, Dresden and various opera centers of Middle Europe. Because Chicago was the home of her mother, and because she visited here when a child, Miss Holst feels that it is not at all a strange city, but rather a second home for her. She will appear as Sieglinde in "The Walkure" and in other soprano rôles. Next spring she will go to fill a contract in Milan which was postponed by her American trip.

LOUISE HOMER

Louise Homer, the famous American dramatic contralto, was born in Pittsburgh, and had all her early training in music in this country. Her husband, the composer Sidney Homer, was one of her first teachers. Soon after their marriage they went to Paris, where Madame Homer studied under Fidèle Koenig and Paul Lhérie. She made her début at Vichy in "La Favorita," and during that season sang many other important contralto rôles. This was followed by triumphs in Covent Garden, London, and the Théâtre de la Monnaie, Brussels. She made her American début with the Metropolitan Opera Company in 1900, and sang with that company as leading contralto until 1912. Since then her concert work has taken the larger part of her time, though she has appeared occasionally in opera, and her rich voice and dramatic ability have made each appearance a memorable one. This season brings her on the Chicago operatic stage for the first time.

FORREST LAMONT

Forrest Lamont, an American tenor, was one of the finds of General Director Cleofonte Campanini for the Chicago Opera Association. Before Mr Lamont determined upon opera as a career he was well known in the concert and oratorio field in the east, where he was a favorite in concerts and festivals. He studied repertoire and *mise en scène* in Italy, and then gained practical experience in the smaller opera companies. This led to engagements in Rome, Venice, Milan and Florence in more important positions, earning him an enviable reputation in the important Italian cities.

He made two very successful tours of Porto Rico, Cuba, Central America and South America, and was considered one of the best tenors that had appeared there in several seasons. At the beginning of the war he held a contract as leading tenor at the Imperial Opera House at Moscow. The prevailing conditions in Russia led to a cancellation of all artistic contracts, and Mr Lamont returned to America for the first time since he had earned his spurs in opera.

He has been with the Chicago organization for six seasons, and each year has added important rôles to his repertoire, until this season Mr Lamont ranks as one of the leading tenors of the company.

ULYSSES LAPPAS

Ulysses Lappas, tenor, who made his début in America as Dick Johnson in "The Girl of the Golden West," is a native of Alexandria, Egypt, and a naturalized citizen of Greece. He is young, handsome, and *debonnaire*—a great favorite with the audiences at the Opera, Monte Carlo. He has twenty operas in his repertoire, and has sung in "The Girl of the Golden West" many scores of times. He speaks English fluently, as well as French, Italian, and his native and adopted tongues. His favorite rôles are in "Chenier," "Francesca da Rimini," and "The Girl of the Golden West."

Mr. Lappas became a member of the Chicago company last year, and returns this year to sing many important tenor rôles.

VIRGILIO LAZZARI

Virgilio Lazzari, Italian bass-baritone of the Chicago opera, is a native of Rome. Unlike most of his operatic compatriots, he had his first grand opera experience outside his own country, for his career in Italy began in comic opera, in which he also appeared later in South America. The director of the Teatro Colon in Buenos Aires persuaded him to forsake the lighter for the serious musical works, and his two performances there in "Les Huguenots" and "Samson and Delilah" led to his engagement as a regular member, which he remained for three years. Later he appeared at the National opera in Havana, with the Boston opera and the Municipal in Mexico City.

ANNA LUDMILA

Anna Ludmila, the nineteen-year-old *première danseuse* of the Chicago opera ballet, was born in Chicago. She began studying the art of the dance when she was five years old under the tutelage of Mabel R Wentworth. Her first interpretations were nursery rhymes. At length she attracted the attention of Pavley and Oukrainsky, who were masters of the opera ballet, and with them she became one of the most popular dancers of their organization. Her own name was Jean Kaehle, but at their suggestion she adopted the stage name of Anna Ludmila. While a member of their ballet she danced not only in the ballets of the Chicago opera, but also at Carnegie Hall with the New York Symphony under the direction of Walter Damrosch. Leaving the Pavley-Oukrainsky organization two years ago, she went to New York, and was solo dancer successively with Fred Stone in "Tip-Top" and with Julia Sanderson in "Tangerine." But she preferred opera work to that of musical comedy, and this year when Adolph Bolm was made director of the Chicago opera ballet and urged her to return to it as *première danseuse*, she accepted. Miss Ludmila has the freshness of youth and the technique of the fine artiste. Wherever she has appeared she has created the highest enthusiasm and applause.

MARY McCORMIC

Born in Belleville, Arkansas, Mary McCormic spent her early life learning to ride horseback and wanting to learn to sing. At length she came to Chicago to study music and, shortly before the opening of last season's opera, she went unheralded to an audition with Mary Garden, who immediately proclaimed her one of the finest possibilities for the operatic stage. The young singer, with only a short time for preparation, worked industriously on new rôles and early in the season was introduced to Chicago opera goers, whose excited applause verified Miss Garden's predictions. Again in New York Miss McCormic won fresh laurels, and last summer was given a veritable ovation in the theatre in Asti, Italy, where critics proclaimed her voice "one of the greatest ever heard in Italy." Miss McCormic returns now for her second season, to sing several important soprano rôles with the Chicago Civic Opera Company.

CHARLES MARSHALL

Charles Marshall is a native American who began his music studies in New England. After a period as a concert singer he went abroad to study under Vannuccini. His début occurred at the Verdi Theatre, and he was given a riotous ovation. Returning to America after his European successes, he sang both in concert and with the Chicago Opera Association. Mr Marshall will be with the Chicago Civic Opera Company this season for a number of performances. He ranks high among American tenors of the opera stage.

EDITH MASON

Although an American, Edith Mason was educated in Europe, studied voice with Victor Maurel and Edmond Clement in Paris, and was coached in the Italian repertoire in Milan. She made her début as Sophie in "Rosenkavalier" at the Metropolitan in New York, where she appeared for two seasons in such rôles as Nedda, Micaela, Musetta, Gretel, Marceline in "Fidelio," the page in "The Masked Ball" and similar assignments in "L'Oracolo" and the "Canterbury Pilgrims." In Paris she divided a period of two years between the Théâtre Lyrique, the Opéra and the Opéra Comique, and sang two seasons at the Casino in Monte Carlo. Her repertoire in those opera houses included Marguerite in "Mefistofèle" and in "Faust," Xenia in "Tarass Boulba," Juliette, Gilda, Thaïs, Manon, Cho-Cho-San, the queen in "Les Huguenots," all three soprano rôles in "The Tales of Hoffmann" and Saloné in "Hérodiade."

She came to the Chicago opera stage last season, where she achieved a sensational début as Butterfly, and followed it with other notable successes in rôles for which she had become known elsewhere. This season she returns as one of the leading sopranos of the Chicago Civic Opera Company.

EMILE MERLE-FOREST

Emile Merle-Forest is not new to the artistic staff of the Chicago opera, for he was here five years ago. When Cleofonte Campanini engaged him as stage director at that time, he said, "Merle-Forest excels as an operatic director and creator because of his wonderful versatility. For instance, he has been a musician in grand opera orchestras, he has served as a dramatic actor as well as tenor-buffo in opera, on several occasions he has filled the position of choral conductor, and he is an accomplished designer of scenery and effects." Before this first Chicago engagement Merle-Forest had achieved distinction during six seasons at the Théâtre de la Monnaie in Brussels and four seasons at the Opéra in Paris. The only interruption in his artistic career was a period of military service during the recent war. After one season with the Chicago company (1917-18) he returned to the Paris Opéra, where he remained until his recent re-engagement here as stage director for the present season.

JOSE MOJICA

Jose Mojica, one of the youngest tenors with the Chicago opera, was born in Mexico. Though his family had always been interested in things musical and had several musicians to its credit, Mojica did not plan a musical career for himself. He attended college in Mexico City, and was in his fourth year as a student of agricultural engineering when the revolution closed the schools. It was at this time that Mojica allowed his talent for music a chance for development in study, but he remained in Mexico City for some time. Finally he decided to go to New York to study, but he had no sooner arrived there than he was invited to join an opera company that was planning a tour of Mexico and South America, and he went back home with them. After that he sang with various opera companies that visited Mexico City, including the company with which Caruso, Rosa Raisa, and Ruffo were associated. In 1919 Campanini asked Mojica to come to the Chicago organization, and he has been with it since that time.

CLAUDIA MUZIO

Claudia Muzio was born in Italy, but at the age of two years she was taken to London, where her father was an assistant stage manager at Covent Garden. A few years later he held the same position with the Metropolitan Opera in New York, and as a consequence Miss Muzio's entire childhood was spent watching and hearing the great singers in rehearsal as well as in public performance. Until she was sixteen, the harp and piano were her only mediums of musical expression, but then it was found that she had a remarkable voice. She returned to Italy, and studied under some of the most famous teachers of that land. Having a fine musicianship before beginning her vocal study, Miss Muzio made rapid progress. She made her début in Milan, then sang in Covent Garden, and reports of her successes in these cities led to her engagement with the Metropolitan, where she triumphed in "Tosca" and afterward in many soprano rôles. That was in 1916. This is the first season that Miss Muzio has divided her time between the Metropolitan and Chicago companies.

LODOVICO OLIVIERO

Lodovico Oliviero, the Italian tenor, was born in Palermo, and from early childhood was determined to sing. As a little boy he sang in the church choir, and later, his voice developing unusual possibilities, he was sent to study in Milan. He made a fortunate début and sang for five years at La Scala. After singing in Paris and various other cities of the Continent, he went with Caruso to Mexico, Buenos Aires, and Havana. During his engagement in Chile he received a cable from Cleofonte Campanini, inviting him to join the Chicago company. That was five years ago, and he has been singing on the stage of the Auditorium every season since then.

ETTORE PANIZZA

A new and important acquisition is added to the artistic staff of the Chicago Civic Opera Company in the noted Italian conductor and composer, Ettore Panizza, who this year comes to North America for the first time. Of this distinguished musician Mr Polacco says:

"Ettore Panizza is one of the most serious and idealistic composers of Italy. He was born in Buenos Aires, of Italian parents, his father being also a distinguished composer, but he was educated in Milan, where he was a brilliant pupil in the famous Conservatory. His compositions have been produced everywhere in Italy, notably at La Scala in Milan, and I had the pleasure of conducting the first performance in Buenos Aires of his graduation composition, an opera called 'The Fiancée of the Sea' when it was presented there some years before I met him.

"His career as a conductor has been one of the most notable, as he has conducted only in the first opera houses of the world, and he comes now from that great temple of art, La Scala, where he has been conducting for many years. I personally had pleasant association with Mr Panizza at Covent Garden and at the great Teatro Colon in Buenos Aires during memorable seasons, in which I had opportunity to appreciate not only his musicianship but also his high mentality."

MELVENA PASSMORE

Melvena Passmore, recently engaged coloratura with the Chicago Civic Opera Company, was born in Houston, Texas. At the completion of her high school course in 1913 she went to Europe to study at the Conservatory in Vienna, but the war interrupted and sent her back to the United States, where she studied under Oscar Saenger of New York and Herman Devries of Chicago. She has sung with various opera companies throughout this country, and has been well known in concert work. In August she sang for the musical directors of the Chicago opera, and was engaged for the present season.

IRENE PAVLOSKA

Irene Pavloska is a Canadian of Polish parentage, but for several years has been an American citizen. She had her first experience in lighter musical presentations, but of the better type, and made her grand opera début at the Chicago Auditorium over seven years ago as Musetta to Melba's Mimi in "Bohême." She has since then gained great credit in many mezzo-soprano rôles, and is particularly famed for her interpretation of Suzuki in "Madama Butterfly." She will appear this year in a number of new and interesting rôles, as well as in her usual repertoire.

GIORGIO POLACCO

Giorgio Polacco, Musical Director of the Chicago Civic Opera Company, is a native of Venice, but has become an American citizen. He received his early training with Maestro Coccon at the Saint Mark Chapel, later at the Benedetto Marcello Musical Lyceum of that city, and still later at the Conservatorio Giuseppe Verdi of Milan. His education was general as well as musical. At the remarkable age of twenty-two he became a conductor at the Lyric International Theatre of Milan. Since that time he has conducted in the most famous opera houses of three continents, of which Rome, Petrograd, Buenos Aires, and New York are only a few.

He has always been a progressive among conductors, interested in new works while giving due honor to the old. He introduced French works into Italy, Russian into South America, and many novelties in the Metropolitan and Chicago opera theatres in this country. Mr Polacco holds the distinction of being the first to conduct Charpentier's "Louise" and also his "Julien" outside of Paris. Again, he is the first foreigner who has been asked to conduct French opera in Paris. This invitation was given him two years ago at the request of Madame Debussy, widow of the famous composer, and Marcel Rousseau, composer of the prize opera "Tarass Boulba."

Mr Polacco was invited to Chicago by Cleofonte Campanini, and during the reign of that impresario was first conductor for one season, after which he went elsewhere, returning to Chicago three years ago to take up again the baton here. This season he comes as the Musical Director of the company.

ROSA RAISA

Rosa Raisa, whom Chicago and New York have acclaimed as one of the foremost dramatic sopranos, was born in Russian Poland. Obliged to flee Russia at the age of fourteen, she reached Capri, Italy, where a philanthropic woman befriended her and provided her musical instruction. Mme Campanini (Eva Tetrazzini) heard Miss Raisa sing, and introduced her to Cleofonte Campanini. Under this auspicious patronage the young artist made her début at Parma, and later came to the Chicago opera, with which she has remained since, save a year passed in European opera houses and several visits to the Buenos Aires and Mexico City operas between Chicago seasons.

GIACOMO RIMINI

Giacomo Rimini, one of the youngest of Italian baritones to achieve international repute in opera houses of the first order, is now in his sixth year of great popularity with the Chicago Opera. He was born in Verona, and made his operatic début there when but twenty-two years old. He later went to the Dal Verme in Milan, where he had signal success in "Falstaff." After engagements in Padua, Rovigo and other small cities he graduated to the premier opera houses of Venice, Palermo, Naples and Rome. He crossed the Atlantic to Buenos Aires, where his achievements led to his engagement for Chicago.

TITO SCHIPA

Tito Schipa (pronounced "Skeepa") has been for several years the most popular lyric tenor in Italy's leading opera houses. He was born in Lecce, where he entered the Conservatory when quite young for piano study. He was an accomplished musician and composer before his voice matured, and he took up singing in the same institution. He made his début in "La Traviata" in southern Italy, and won such repute in the smaller cities that he was called to Milan, where he again made his début in the same opera, and sang in "La Sonnambula" with Mme Galli-Curci. He then went to Spain, where his fame as a tenor was supplemented by the introduction of some of his compositions by the Royal Symphony Orchestra of Madrid. His versatility, thus displayed, was rewarded by a decoration from the King of Spain. From there he went to South America, where he duplicated the laurels he won in Italy and Spain. From Buenos Aires he came to Chicago, where he immediately became a favorite.

During the past summer the King of Italy made him Knight Commander of the Italian Crown, in recognition of his art as a singer and a composer.

JOSEPH SCHWARZ

The Russian baritone of the Chicago opera, Joseph Schwarz, was born in Riga, where he became an accomplished pianist before his voice matured. Threatened with an apprenticeship, he fled his father's house, and after many vicissitudes found opportunities for study and promotion in Vienna. He made his début at Linz, Bohemia, with a success that brought him seasons in Gratz, his native Riga and in the Royal Opera at Vienna. Other capitals of Europe soon knew him in opera, and he came to America, making his début here in concert. Miss Garden heard him and decided to give him one appearance in "Rigoletto" in San Francisco on a spring tour of the Chicago opera. His success was so pronounced that she scheduled an extra performance of the same opera within the same week, and Schwarz became a regular member of the organization.

IVAN STESCHENKO

Ivan Steschenko, new basso with the Chicago Civic Opera Company, was born in Russia. From his earliest youth all his inclinations were toward things artistic. It is said that a wealthy man wanted to adopt him and put him into business, but he replied that he preferred to have less money and be free to devote himself to his art. For several years he studied music in Milan, and then made a most successful début in "The Barber of Seville." This was followed by other successes, and he was invited to come to America, but just at that time the revolution occurred in Russia, and the young musician was recalled to his own country to serve in the army. He became a soldier in the Probaejensky, the Czar's own regiment and body guard. With the quick discovery of his fine voice he was made a soloist with the Imperial Capella Choir, and was honored with gifts and expressions of esteem by the Czar himself. Upon the overthrow of the government at the time of the second revolution, Steschenko fled to Kiev, and after singing there in several operatic engagements, escaped to Poland, where he sang many concerts. After a number of thrilling experiences he made his way to America, arriving here in the early summer, and he was soon engaged by the Chicago company.

VITTORIO TREVISAN

Vittorio Trevisan, baritone-buffo of the Chicago opera, was born in Venice, where he went through the Venice Conservatory as the pupil of Saverio Pucci. He made his operatic début at Bergamo, not as a buffo, but as leading baritone, and sang such rôles in forty operas in Italy, Austria, Switzerland, Spain, Roumania and Egypt. His penchant for mimicry and characterization led him to abandon his former baritone for buffo rôles.

He is one of the Chicago company's best liked singers.

CYRENA VAN GORDON

Cyrena Van Gordon, contralto of the Chicago opera, was born in Ohio and educated in Cincinnati, where her voice was developed under the tutelage of Mme Dotti. Mr. Campanini heard her there, and offered her the opportunity of lesser rôles, from which to advance to those of first importance, which she accepted. She soon became a leading contralto and one of the decided favorites in the company, with which she is now in her eighth year.

NASBY'S

WIDOW BEDOTT

SOME ACCOUNT

—OF—

The Widow Bedott Papers

— AND —

THE COMEDY OF THAT NAME.

Twenty-seven years ago, a series of papers under the title of "Widow Bedott," were commenced in *Neal's Saturday Gazette*, of Philadelphia, which at once sprang into a popularity which other writers have labored for, but seldom attained in years. They created a *furore*. The paper in which they appeared attained an enormous circulation. They were discussed in households and public places, and every man and woman in the United States either laughed or was made angry at them. There never was, in this or any other country, so marked a literary success.

The following account of the author, and the effect produced by the papers, is from the pen of Alice B. Neal, twenty years ago one of the most prominent and best known literary women of America.

FROM THE PREFACE TO THE WIDOW BEDOTT PAPERS.

THE Bedott Papers—now for the first time collected, were first widely introduced to public notice through the columns of "Neal's Saturday Gazette." Its editor—Joseph C. Neal, the author of the "Charcoal Sketches," was struck by the originality of the first of the series, when submitted among the mass of contributions, which crowd a weekly newspaper. It was scarcely in print before the author's name began to be asked by subscribers, some of whom attributed them to Mr. Neal himself. They could scarcely be made to believe that sketches so full of humor, were the work of an unpracticed pen.

A correspondence arising in this way between the editor and his unknown contributor, Mr Neal learned that "the Widow Bedott," as she was familiarly called, had not entered the "holy estate," but was the center of a happy home circle, in Whitesboro', N Y. She had never before written for publication, and was so sensitive and unaware of her remarkable talent as a humorist, that she was willing to cease then and there the history of the Widow's adventures. Mr. Neal's reply to this despondent mood, was decisive as regards the continuation of the series, and we quote it. It has the more value as being the unsolicited opinion of a critic who possessed the keenest natural sense of humor:

"PHILADELPHIA, September 10, 1846.

"MY DEAR CORRESPONDENT BEDOTT.

"Your last contributions have been received, and are truly welcome. [illegible] only your labor for your aid has been indeed truly valuable to "Neal." But I regret to find that Duberly Doubtington has cast a "glamour" over you about continuing in the comic vein, just at the moment, too, when all the world is full of Bedott. Our readers talk of nothing else, and almost despise "Neal" if the Widow be not there. An excellent critic in these matters, said to me the other day, that he regarded them as the best Yankee papers yet written, and such is indeed the general sentiment. I know of a lady who for several days after reading them, was continually bursting forth into fits of violent laughter, and, believe me, that you, gifted with such powers, ought not to speak disparagingly of the gift which thus brings wholesome satire home to every reader. *Those gifted with truly humorous genius, are more useful as moralists, philosophers, and teachers, than whole legions of the gravest preachers. They speak more effectually to the general ear and heart, even though they who hear are not aware of the fact that they are imbibing wisdom.*

If you have more imperative duties, I should be the last to wish that you should neglect them; but if your hesitations arise from other scruples, they may be found mere intangibilities. But of all this you, of course, must be the judge, and any interference on my part would be intrusive and impertinent.

"Think on it, then, before yielding up the pen of comedy; but in any event, whether you conclude to be either serious or comic,

"Believe me ever yours,
"JOSEPH C. NEAL."

The New Year found Miriam Berry a bride, and separated from the home circle, with new duties and responsibilities as the wife of a clergyman. Yet to quote from a memorial from the pen of an equally gifted sister, "Her sketches even under these circumstances, require neither vindication nor apology. They were never condemned by any except those who felt the sting of her satire against their vices. The good sense of the entire reading public gave them praise and their popularity was shown in the eagerness with which the press copied them from the Philadelphia papers. Her humor was chaste and original, so true to nature that the most ignorant reader could not fail to feel its force, and the most refined could discover nothing that would shock the keenest sensibility. It has always been thought profitable to 'speak the truth laughing.' And the best moralists have acknowledged that laughter, when aimed at folly, was a means of improvement, and a great aid to virtue. We have the precedent of Inspiration itself, to use the most pointed satire in our attempts to promote the welfare of our fellows. And this was her only aim; for, whether she depicted the verbosity of the self sufficient preacher, or portrayed the vulgar coqueteries of the inconsolable widow, her only object was

"'the gift to gie 'em
To see themsels as others see 'em!
Which wad frae monie a blunder free 'em,
An' foolish notion.'"

We remember, the mirth-moved family circle that listened to the reading of the first of the series with convulsive laughter; and from that time until we corrected the proof-sheets of the last, considered them among the cleverest humorous articles by an American author.

The following is a letter from Mrs. W.* Never was there a more remarkable contrast presented, and we quote her own words, for the causes operating to produce it.

"Your last kind letter was very gratifying. The acquisition of a new friend is a source of great pleasure to me; for it has never been my lot to have many friends. And I will tell you what I believe to be the secret of it: I received at my birth, the undesirable gift of a strong sense of the ridiculous. I can scarcely remember the time when the neighbors were not afraid that I would 'make fun of them.' For indulging in this propensity, I was scolded at home, and wept over and prayed with, by certain well-meaning old maids in the neighborhood; but all to no purpose. The only reward of their labors was frequently their likenesses drawn in charcoal and pinned to their shawls, with, perhaps, a descriptive verse below. I had not many friends, even among my own playmates. And yet, at the bottom of all this deviltry, there was a warm, affectionate heart—if any were really kind to me, how I loved them!

"I think now, that I was not properly trained. My errors should have been checked in a different way from that which was adopted. I ought to have received more tender treatment. I became a lonely child, without companionship; wandering alone, for hours, in the fields creating for myself an ideal world, and in that ideal world I lived for many years. At times I was melancholy, almost to despair. My reserve and sadness were called haughtiness and pride. When the best part of my life, or rather what should have been the best part of it, was gone, I met my husband. He was the first who penetrated the icy wall about me, sympathized with me, and turned my feet into a better path than they had trodden before."

A modest, humble-hearted Christian woman "at the bottom of all this," as she says, she remained until her pen was laid aside for the last time, and she passed to a home where all doubt and misunderstanding are denied an entrance.

"How she looked, spoke and moved," those who read these sketches will doubtless ask, as did we, at an early period of the correspondence. It was met by her with a playful rhymed response, of which we can recall but a fragment, declaring she had

"Hands and feet of respectable size,
Mud-colored hair, and dubious eyes."

"Her school education was more varied than beneficial. Her first teacher was a sour-faced woman, who knocked the alphabet with her thimble into the heads of a little group of unruly children, at so much 'a quarter,' with small love, and no just appreciation of the dawning minds under her care. It was the unwise and cruel practice, then more generally than at present, though still not quite exploded, of sending little creatures, only four or five years old, to be shut up in a school-room six hours of each day.

"But there was one good custom then, which, where our limited observation extends, seems to be quite unthought of, if not despised, in the present girls' schools—that of teaching the pupils to sew. The object now appears to be to instruct them most in what they shall least need to know afterward. Well, little Miriam was told by her teacher to bring some kind of work to busy herself with in school; so, being furnished with a long narrow strip of old muslin, she went prepared to take her first lesson in the art of "scolloping." How steadily the small hands stitched away, till the child was summoned by her serious-faced teacher to the table, to have her work inspected. What was Miss ——'s amazement on discovering that Miriam had adhered but a very little way to her pattern, when, leaving it entirely, she had worked a long row of *heads* on the muslin, after a stitch of her own choosing.

"'What a pity,' said the careful woman, who spoke with a strong nasal accent, 'to waste all that 'ere nice muslin! Jest take it home, and fetch some old stuff to morrow; and work it good, too. Don't make any more of them heads.'"

"But Miriam had a piece of bran-new muslin given to her at home, when she repeated her teacher's orders, with the permission to make as many heads on it as she pleased. Whether this act of high-handed rebellion was continued, we know not; for, in telling the story, as we have heard her do with many amusing accessories, she proceeded no further. This little incident, it would seem, was the most deeply impressed upon her memory of any thing connected with her first school teacher.

"Her slate did not always present the sums in addition duly set, which it ought. The stiff, tallowed locks and long-nosed visages of the serious matter-of-fact young men, intently poring over their Virgils and Latin grammars, on the opposite side of the room, were oftener transferred by her pencil to its surface. She could no more keep from drawing a striking or peculiar set of features, than she could stop her heart's beating; but she had no thought of giving pain, and was unwilling to have her pictures seen. Sometimes a mischievous companion, possessing herself of one, would display it. If the unfortunate subject had the happy faculty of taking a joke, he passed it off with a laugh. But a matter of fact, shy, sensitive youth, regarded Miriam afterward with insuperable dread. We well remember one who, finding himself graphically set forth with the quiet imaginary addition of a parasol over his head, and bows, with floating ends on his coat skirts, left school in dismay and did not again attend.

"Her copy-book presented an appearance very unlike those of her schoolmates. She followed no formally set copy, but wrote little poems which had struck her fancy in reading, interspersed with an occasional verse of her own, the margins being adorned with heads and various devices, something after the ancient fashion, modernly revived, of embellishing books.

Such was the erratic training and chance development of rare—indeed almost unprecedented—original talent; for what humorist has ever so clearly illustrated his own sketches of life and character. The very expression of the Widow's nose and the Elder's spectacles, are a promise to the mirth-loving reader of good things at hand; and we leave them with the assurance that the promise will more than be fulfilled.

A. B. N.

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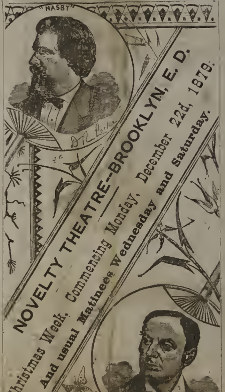
*Miss Berry was subsequently married to Rev B W. Whicher, of Whitesboro, N Y.


NASBY
D R Locke
NOVELTY THEATRE-BROOKLYN, E. D.
Christmas Week, Commencing Monday, December 22d, 1879.
And usual Matinees Wednesday and Saturday.
NEIL BURGESS COMEDIAN

THE COMEDY AND ITS FIRST PRODUCTION.

Ten years ago, Mr D. R Locke, known in political and literary circles as "Petroleum V. Nasby, of the Confedrit X Roads, wich is in the State of Kentucky," dramatized the Widow Bedott Papers. As every comedienne in the country had importuned him to write a play, he presented each one of the applicants with this. It was regularly declined for the reason that no actress who has a remnant even of her youthful beauty left would consent to assume the *role* of a middle-aged, eccentric woman, for it would fix her in that line of characters forever. The merit of the play was admitted, as was also the strength of the character, but it was a character which only a very old woman, too old to hope for anything else, would assume. And so the play laid in the author's desk for years.

But it was not destined to lay unused always. Mr. Locke was sitting one evening in a theatre, in which Mr. Neil Burgess, an eccentric comedian, who had made a reputation all over the country as a delineator of eccentric females, was playing a piece of his own entitled "Vim." Mr. Locke saw him in the character, and determined that Mr. Burgess was precisely the person to produce his favorite Widow. An appointment was made, an interview was had, and the result was the production of the piece at Providence, R. I., March 29, 1879.

It was a success from the moment Mr Burgess appeared. So thoroughly did he enter into the spirit of the character, so completely was his make-up, and so rich and unctuous was his style of acting, that the audience, the largest and most critical that Providence ever gave a "first night," were taken by storm. There was no question about it. From first to last there was a roar of laughter, and the most uncontrollable applause followed the accomplished actor till the curtain went down on the last act.

Mr. Burgess was called before the curtain at the close of each act, and Mr Locke, the author, was called at the close of the third act.

Never in the history of the drama in this country was there so complete a success. The house was filled to overflowing on the occasion of its second representation, and the third night crowds were turned away.

In dramatizing the book, Mr. Locke has followed the author very closely. Much of the dialogue is taken directly from the papers, and when, for dramatic purposes, interpolation or alteration was necessary, the style has been imitated so exactly that the closest scrutiny will fail to detect where the original left off and the dramatist began. The scheming Widow and the simple-minded Elder are presented precisely as Mrs. Whicher created them, in every particular, voice, costume, and expression. It is the most remarkable dramatic portraiture of this century.

Neil Burgess, the representative of the famous "Widow," is a native of Boston, and is at this time thirty-three years of age. He was bred to art, and was for some years proprietor of an art store, on Tremont street, in his native city. No training could turn the natural current of the taste of such a nature. He was born an actor, and it was as impossible to prevent him from becoming one, as it would be to turn Niagara up-stream. He made his *debut* in Boston, and at once took high rank in the profession. Accident thrust him into a female part, at Providence, R. I., and so great a success did he achieve in his whimsical creation, that the public compelled him to continue. He has every requisite for this line of characterizations. His voice is precisely adapted to it, and once in them, he studied as carefully to perfect himself in these parts as he had before in male impersonations. No one seeing him on the stage as the garrulous Widow, would suspect for a moment that it was a man masquerading in women's clothes, were it not so announced. There is not a movement, gesture, [illegible] that is not [illegible] and perfectly feminine.

To Mr. Burgess' credit be it said, he never oversteps the proprieties. No matter how strong the temptation, he is only the woman, without the slightest approach to indelicacy. No actor on the stage is more thoroughly conscientious in this particular.

It is a fact worthy of mention that on the occasion of its first presentation in Providence, the audiences at each of the three representations were made up of the same people, and they received the performance each time with the same enthusiastic applause.

Since the "first night" in Providence the comedy has been presented in Philadelphia, Baltimore, Washington and Toledo. The notices of the press of those cities on the following pages will show with what result.

WHAT THE NEWSPAPERS SAY.

[*From the Providence Journal.*]

PARSON NASBY AS A DRAMATIST.

"THE WIDOW BEDOTT."

The first performance of a drama by Mr D. R. Locke, widely known as the author of the Letters of Parson Nasby, whose political power and force have seldom been equaled in satirical literature, was given at the Opera House last evening. As its name indicates, it is a dramatization from the Widow Bedott Papers, a book of country humor published by a Pennsylvania lady a number of years ago, and exciting, like Sam Slick, rather in name than actual familiarity. Its two principal characters, Widow Bedott and Elder Sniffles, are reproduced from the book, but a *dramatis personæ* and a regular plot are added to give a complete dramatic form. The plot is a slight one, and a better idea of the drama can be obtained from a summary of its four acts. In the first, the widow's daughter, Melissa, her aiding and abetting cousin Fred. and her lover Tom, whom her mother does not approve, are introduced, and to them enters the widow, who sends the young man out and becomes interested in the report of her nephew of the return of Tim Crane, when she discovers that he is a widower. She invites Mr. Crane to tea, and mistakes the beginning of his proposal for her daughter's hand as intended for herself, but when she discovers his real object she drives him out with indignation. In the second act the widow visits her brother-in-law, Mr Harriman, and becomes acquainted with Elder Sniffles, whom she despises as a Baptist until she discovers that he is a widower when she relents. The Elder is moved by a mistaken idea as to her wealth, and they are rapidly becoming attached, when in meetings at cross purposes in the garden between the daughter and her lover, the widow and Elder, the latter shoots at the widow in mistake for a burglar, and she improves the opportunity to faint in his arms. In the third act the engagement is ratified by a daylight meeting in the garden, and the widow makes arrangements for the entire renovation of the parsonage in accordance with her remarkable taste. The fourth and concluding act depicts the return of the happy pair to their parlors, adorned with pictures of Pharaoh's daughter in modern costume, finding Moses, and Venus and Cupid made refined by the addition of what Mr Sniffles terms "pantalettes." The Elder improves the opportunity to present the bills for refurnishing to his spouse, who repudiates them, and is full of a scheme to marry her daughter to a rich man's son, when she and her lover enter as man and wife. Mr. Harriman relieves the complication by producing the bills, having previously given Tom the mortgage on the Widow's farm.

It will be seen by this that the plot is not complicated or difficult, and the strength of the play is in its characters and the fidelity of its dialogue. The two principal characters are very complete, drawn with a firm hand and, as distinct as Parson Nasby himself or any of the personages of the Confederate X Roads. They are extreme types, both actual and living ones, not mere bundles of extravagances, and both consistent and realistic. They are to a certain extent caricatures, but especially mark the difference between caricature and extravagance in the deepening of the natural effect, and intensifying rather than destroying it. They are each caricatures as may be seen in Hogarth's "Morning," and in other of his plates, exaggerated but vivid and perfect in themselves. The dialogue is full of a broad humor and very felicitous strokes, whose point is not to be missed. The widow's expression, "I believe in election and damnation—election for myself and damnation for most other people—and I take great comfort in it," is a fair though not the brightest specimen, and the humor is as abundant as it is anxious and amusing. It is not the genteel comedy, such as flourished before Goldsmith, nor resembles the thin and highly polished society dramas of Messrs Robertson and Byron in the present day. In the technical term it would be called low comedy, and, perhaps, but for its length denominated a farce; but it is a very amusing and successful play under whatever title it may be called.

The character of Widow Bedott was taken by Mr Neil Burgess, and very successfully. It may be set down as a rule that dramatic parts cannot be well taken by members of the opposite sex, and that when they are so it is the purpose in the female to emphasize her shape, and in the male to make a broad burlesque. In this case, however, the character is so strongly a caricature that it can be taken without too much visible incongruity by a man, and Mr Burgess has so peculiar a faculty that he fits it exactly. He adapts himself to it so perfectly that he is not at all lost or confused by the necessity of keeping up a double deception, but can devote himself entirely to the demands of the acting in the dialogue and plot. There is a peculiar rapidity and impulsiveness to his utterance, which is exceedingly appropriate, and does not become confused with the torrent of words and the whole performance is distinguished by its farcical consistency and many felicitous touches of expression and action. It certainly is entitled to high praise in what is termed eccentric character.

NASBY'S WIDOW BEDOTT.

The audience, which was very large, was highly enthusiastic, and called out the "Widow," Mr Burgess, repeatedly. At the close of the third act there were calls for the author, and Mr. Locke appeared before the curtain and made some impromptu remarks, thanking the audience for their kindness and complimenting their good taste "

[*From the Providence Press.*]

WIDOW BEDOTT.

HER DEBUT AT THE PROVIDENCE OPERA HOUSE LAST EVENING.

Providence was honored last evening—for the second time this season—by the presentation of a new play. As was duly heralded in these columns, a dramatization of the "Widow Bedott Papers," by D R. Locke, better known as Petroleum V. Nasby, the humorist of "Confedrit Cross Roads," was put upon the Providence Opera House stage, with Neal Burgess in the title role. A very large and intelligent audience attended upon the play, and gave it a hearty reception. As a general thing such comical productions as the "Bedott Papers" read better than they act; but Mr Locke has dramatized the work in question so skillfully that, while still remaining in some degree a one-character comedy, it has been invested with quite a clever little plot, and still all the amusing and characteristic speeches of the "widow" are preserved, and being spoken by so brilliant a character actor as Mr Burgess, they sound just as comical as they read a generation ago, when the "Papers" were in all the first flush of popularity. The comedy is in four acts the first is at the widow's house and pertains chiefly to her unsuccessful courtship of Tim Crane; the second has to do with her visit to her rather "scrumptious" relatives, her meeting with Elder Sniffles, and a very good dinner scene; the third and best, comprises two balcony and two garden scenes, very amusing indeed; in the fourth the widow—no longer such, by the way, but Mrs Sniffles—is seen in her own and somewhat gorgeous house The play was well act, every detail being fully carried out.

Mr Burgess, in his peculiar line, has no equal, no one can approach the perfection with which he depicts the rather strong-minded, forcible, and illiterate old lady. As Mr Locke well says, there is no leading actress who will attempt such a part, because it is not showy; few men have the genius for presenting female characters faithfully; so Mr Burgess has the field to himself. He completely fills the bill, his tongue can fly as fast as any woman's; he makes up splendidly as an old fashioned female of fifty or thereabouts; and his acting in the part is all that could be desired. The audience appreciated the quaint sayings and the comical situations and gave the most liberal applause. Mr Burgess was frequently called before the curtain and Mr. Locke was obliged to make a speech.

[*From the Providence Telegram.*]

The last addition to this class of entertainments was made last Friday evening, on which occasion the dramatization of the famous Widow Bedott Papers by the almost equally famous and inimitable Nasby (Mr D R Locke) was presented. No one can foretell the future of a play which has never been produced.

Last Friday evening a very large audience, composed of the leading merchants and professional gentlemen of the city, accompanied by their families, assembled in the Providence Opera House. Boxes were occupied on either side of the stage, and the audience sat in readiness to pass judgment on the new play about to be presented for the first time on any stage. The appearance of the widow was the signal for applause, and so naturally did Mr Burgess present the eccentric character, that the play had not proceeded fifteen minutes before the elements of success began to make themselves known. The countenance of Nasby, as he sat in the box on the left of the stage, wore a confident though anxious look, and when the applause, occasioned by the humorous dialogue, which the widow was so incessantly dropping from her lips like water from an inexhaustible fountain, his face was lighted up with a smile, and presented a look of satisfaction All the critics and usual first nighters were present, and the involuntary exclamation escaped them—"It's a go" Mr Burgess dressed the character with great care, and the very natural manner in which he depicts the artless and deceptive widow of ye ancient period was humorous in the extreme. There was not much plot to the play, but the interest centred in the various mannerisms of the widow, who was on a hunt for a husband, and the mishaps which befell her Her tongue ran like a sewing machine, and when a widower made his appearance, she exhibited the weakness of her sex, and gently wooed the wooer. Mr Burgess can have no equal in this particular line of acting The play was a success, and after each act Mr. Burgess received a liberal call before the curtain. We heartily congratulate Mr Burgess upon his success, and hope that he may gather in the dollars of the daddies in abundance as a reward for his remarkable powers.

[*From the same paper*]

NEIL BURGESS AS THE WIDOW.

Mr. Locke's announcement that Saturday night's representation of the "Widow Bedott" would show an improvement upon Friday night's was verified, and the talented and gifted Neil showed himself possessed of a talent great and capable of almost indefinite improvement. The audience on Friday evening showed themselves well pleased with the exhibition of dramatic and histrionic talent, and we predict for our old friends, Nasby and Burgess, a further extension of fame, and a large increase of that power that adds so much to the comfort of life—money. The numbers have increased largely, and are destined to increase still more as the hidden beauties of the piece are brought out in the development of the widow's shrewdness, and the sanctimonious Elder's softness strongly dashed with avarice. The more this play shall be acted, the greater must be its success.

[*From the Providence Dispatch*]

"WIDOW BEDOTT"—BURGESS—NASBY.

Very seldom does a new play receive its initial performance in this city. But on Friday night we did see a brand new play presented for the first time. Initial performances of eventually successful plays are seldom well received. They drag, action is faulty, actors fall in the lines and in properly representing character. Experience and the feelings of an audience at certain climaxes are noted, and after six months' playing the performance differs materially from that of the beginning Many plays at first fall dead upon an audience, but careful revision makes them great successes. Now, "Widow Bedott, or the Hunt for a Husband," didn't operate this way upon the large and elegant Friday night audience. Its success was evident after the first act closed. Gradually the idea of success grew and grew upon the auditors, until at the close hardly a person could be found who hadn't enjoyed himself, and who didn't believe that Messrs Locke and Burgess had a bonanza. Of the play itself: It is well written, it is very funny; the characters strong; the idea novel, and the dramatic effects neither powerful nor weak. They are extremely funny. This is the play as it was on the first night. Now as to the characters They are natural, satirical, irresistably funny and full of opportunities. How they were taken: Mr Neil Burgess was the star. Nobody can equal him in his line. He made of the Widow Bedott one of those characters which become household talk and known of all men. He never played better in his life, and one of these days, when he comes to us again as the Widow, and really worth the $50,000 the Elder was after, we can say, "we told you so" Natural, easy, able, and fully appreciating funny situations, Mr Burgess will attain a popularity he deserves and the consequent money equivalent for his labor

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[*From the same paper—Editorial*]

Mr. Neil Burgess is an actor who deserves success. He has created a new style of character acting, and has been very successful. Now he starts out in the world with a four-act comedy, as funny as funny can be, in which his peculiar talent is shown to the greatest advantage. "Widow Bedott" has a future, and a great one. An actor of intelligence and with a funny play, Mr. Burgess should find the pinnacle of fame all actors seek to reach We hope Mr. Burgess will receive the cordial approbation of the people all over the country, as he has the respect and admiration of the Providence public.

[*Special Dispatch to the Boston Herald*]

PROVIDENCE, R. I, March 26.

The new comedy entitled "Widow Bedott," arranged by D R. Locke (Petroleum V. Nasby), from the celebrated Widow Bedott Papers, was played for the first time on any stage at the Providence Opera House to-night. The theatre was crowded with one of the finest audiences of the season, and the comedy was received with rapt attention, constant laughter, and enthusiastic applause. It ran smoothly, and there was very little evidence that it was a first performance. Neil Burgess, the eccentric comedian appeared as Widow Bedott, and Sol Smith as Elder Shadrach Sniffles. The other characters were capably sustained. Neil Burgess was very successful as the widow, and it is apparent he has gained a character which will secure him fame and money. The comedy is well constructed, has a nicely defined, interesting plot, and abounds in very effective and laughable situations and dialogue. Nasby has shown remarkable skill in this work, and he has given the stage a play that must attain a wide spread popularity. The first representation certainly scored a most palpable hit. The author was called before the curtain at the close of the third act, and made an off hand, genial speech. The audience complimented the actors by frequent recalls, and at times there were very cordial demonstrations of approval

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[*Dispatch to the Associated Press*]

PROVIDENCE, March 26.

A new comedy by Locke, of the Toledo *Blade*, dramatized from the Widow Bedott Papers, was presented for the first time at the Providence Opera House this evening, under the immediate direction of the author. The theater was crowded, and the play was received with great favor, and is regarded as a successful venture.

[*From a Special Dispatch to the Boston Advertiser*]

PROVIDENCE, R. I, March 26.—"Confederate X Roads" has given the American public a play, the first production of which took place here to-night, perhaps that the author might see how it went before given in the larger cities Several years ago Nasby dramatized the famous Widow Bedott Papers, but could not get it on the stage because he could get no leading actress to sacrifice herself to the leading part. In Neil Burgess, however, he has found a fitting representative, and, having made some alterations, the piece was put forth at the Opera House here to-night for the first time. It is arranged in four acts—the first showing the widow's home; the second and third the home of her married sister, where her entanglement with Elder Sniffles occurs, and the fourth the new parsonage, in which ensues the exposure to the Elder of his bride's deceptive ways. Mr Locke has succeeded in working the story into a fair acting piece. It is farcical, very, but not tediously so, and it is sweetness itself compared with most of the farcical comedies of French growth that have lately met with success if not with just commendation. It is likely that in this piece the author and Mr Burgess have found a tide that will lead on to fortune. It will find favor and be heartily enjoyed wherever fun is appreciated. Mr Burgess, to his credit, was very careful not to overdo his impersonation of Widow Bedott as it was very unlike the other female characters which he has presented in Boston. The "Widow Bedott" is already a success; when it is perfect, a gigantic success. Mr. Locke was called before the curtain and made a clever speech in acknowledgement of the audience's appreciation and the actor's impersonations

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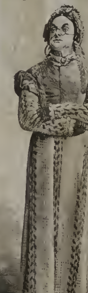
[*Boston Globe*]

D R Locke's new play, "Widow Bedott," which is arranged from the book of that name expressly for Neil Burgess, was brought out in Providence, Friday night, and the local papers agree in saying it was a great success Mr Burgess appeared in the title role, and the character of next importance was assumed by Mr Sol Smith. Both these gentlemen are highly praised for their acting, and the play itself is said to be very bright and witty, retaining the best points of the book from which it is taken, and adding many more first class ones

Neil Burgess as "The Widow Bedott."—The Meeting with the Elder.



"ME A BAPTIS ? NEVER!"

[*New York Mail*]

A DRAMA by Mr D R Locke, who has made the name of Petroleum V. Nasby a powerful one in our satirical literature, was produced last week at the Providence Opera House, and the journals of that city are loud in praise of it. The play, entitled "The Widow Bedott," having for a groundwork the famous "Widow Bedott Papers," is described as very amusing, abounding in unctuous humor, and felicitous dialogue bristling with good points. The principal characters, *Widow Bedott* and *Elder Sniffles*, are said to be complete and distinctly drawn, somewhat exaggerated, but vivid and perfect in themselves. Mr Neil Burgess was the *Widow*, and Mr Sol. Smith the *Elder*, and the two are reported as making the parts very droll and delightful. A large and enthusiastic audience called out Mr Locke, who put them into convulsions by some quaintly humorous remarks.

[*From the Philadelphia Transcript.*]

A week's performance of Mr D. R. Locke's (Petroleum V. Nasby), play of "The Widow Bedott" closed last evening It must have required a great deal of courage upon the part of the author to attempt, as it required no less than his literary ability to succeed, in writing a play whose success depends so entirely upon that ability being sustained at its highest point throughout its four acts. It has not a single stage auxiliary to assist it; nothing in scenery, costumes or extraneous interest to divert attention from the central and absorbing figure of the play. It may be admitted at once that Mr Locke was quite equal to this literary requirement—that he was indeed more than equal, and crowded into his play more natural, original, satirical and irresistible wit and humor than is scattered through any half dozen ordinary comedies. The fun runs away with the writer, and just where he should have controlled it, it dances in defiance of him And this torrent of good things becomes a fault, for as no movement is sufficiently rapid enough to keep up with its sparkling fountain of dialogue, an audience becomes bewildered in the glitter, and loses much in trying to secure all. It is, however, an uncommon fault and commonly easy to remedy. A pruning and such a rolling out of the material that nothing may be obscured will make "The Widow Bedott" all the success it should be from so gifted a pen. All this said, while bearing in mind the assumption of the *Widow* by Mr. Neil Burgess. Indeed, it seems impossible to separate them, for there is certainly no actor on the stage who has his equal in a part like this. Dressing the character with wonderful appropriateness, he portrays the voluble, husband-hunting, energetic, strong minded and illiterate old lady with a vividness that loses all sense of acting. There is a peculiar impulsiveness and unthinking gush in the torrent of words, ever ready for outpour, which is peculiarly appropriate and which most distinctively marks his entirely original creation. Mr. Burgess and "The Widow Bedott" are destined, undoubtedly, to make a great success of each other.

[*From the Baltimore Gazette*]

"NASBY'S NEW COMEDY—"WIDOW BEDOTT"

Last evening Mr D R Locke's comedy, "Widow Bedott," was produced for the first time in Baltimore, at the Holliday Street Theater. A fair audience—a large one considering the weather—was present The comedy may be set down as a success It is essentially a two-character play, the chief interest centering in the garrulous, husband-hunting widow, who has the wisdom of the serpent, if not the harmlessness of the dove, and the simple and slightly worldly minded Elder Sniffles, whom she finally captures The plot is not intricate and the other characters are few and entirely subordinate to the two The situations are natural and pleasing, and the dialogue is witty, humorous and satirical The comedy is farcical, but clean and thoroughly good.

There is, probably, no one on the American stage who is as well adapted to the character of "The Widow" as Mr Neil Burgess He has the face, figure and voice for it, and he plays the part perfectly. It is a wonderful piece of character acting He can probably say more words in a minute than any human being on the earth, and his action suits perfectly to his words. Mr Burgess fits the character and the character fits Mr Burgess. It is a thoroughly artistic performance Mr George Stoddart, as "The Elder," was all that could be desired. His make-up was splendid and his conception of the character perfect. Mr. Burgess was called before the curtain twice, and the audience alternated uncontrollable laughter with the most enthusiastic applause

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[*From the Baltimore Commercial Advertiser.*]

"Holiday Street Theater was reopened last night for a short season of half a week, the play presented being one from the pen of the well known Mr D. R. Locke (Petroleum V. Nasby) with Mr Neil Burgess in the leading role, that of *Priscilla B Bedott*, the 'lone widow' The house was an enthusiastic one, and Mr Burgess and others were called before the curtain several times The play is a new one, and while, as is always the case with new plays, it is somewhat crude as yet, it contains many elements of decided promise for the future. When it is said that 'Nasby' is the author, it goes without further saying that fun—and good fun—predominates; indeed, there are any number of points in the dialogue that are of a high order of wit. The situations are decidedly effective, and the closing of the acts broadly humorous. The scene is laid in New England, and the central figure about whom the other characters revolve, is drawn with bold strokes in a masterly manner Mr Burgess' rendering of the Widow was decidedly worthy of praise. The 'Yankee' manner, accent, intonation and general carriage were excellent, and his conception of the character is most accurate. He was in no end of a good humor last night, and by the interpolation of not a few extempore hits added to the fun of the actors as well as the audience. The other of the broadly comic roles most prominent is that of the Baptist *Elder Sniffles*, which was well taken by Mr. George Stoddart. As a whole, the play is well worth seeing.

[*From the Baltimore Herald*]

"WIDOW BEDOTT."

It is now 27 years since J. C Neal, author of "Charcoal Sketches," produced that famous literary success, "The Bedott Papers." Seventeen years later, D. R. Locke, better known as Petroleum Nasby, dramatized that work, but the difficulty of obtaining an actress willing and capable to personate the leading character, caused the play to be laid in the dramatist's desk, until he recently saw Neil Burgess, an eminent personator of eccentric elderly females, playing a piece of his own, entitled "Vim" The result was the production, in March last at the Providence (R. I.) Theatre, of that most comic of all comedies, "Widow Bedott in Search of a Husband" The rich vein of humor that pervades the entire play and its admirable rendition elicited uncontrollable applause and a continuous roar of laughter from the largest and most critical audience ever assembled in that theatre. The second night was, if possible, a greater success, and on the third night such was the rush to pay court to the "Widow," that crowds had to be turned away, as the theatre was filled to overflowing. Last night a large and appreciative audience witnessed at the Holliday street Theatre the initial performance of this justly celebrated play, and evinced their intense delight by such unequivocal demonstration of approbation, as showed that the "Widow Bedott's" rare merits have not been overrated by theatrical critics. Neil Burgess' inimitable personation impressed all present with the belief that he had made the peculiarities of that especial class of interesting, disconsolate females a favorite study He, or she, was well supported by the company, equally at home in respective parts In a word, the widow took the house by storm, and she will hold it against all opposition.

[*From the Chicago Daily Telegraph*]

Haverly's immense auditorium was again well filled last evening with an audience that was kept laughing from the rise to the fall of the curtain The critics may grumble, and say Locke's adaptation of "Widow Bedott" is not an artistic success, but the people care little for their opinion but continue to fill the house and laugh themselves tired at the ridiculous situations.

[*From the Chicago Inter-Ocean*]

D R. Locke's comedy in four acts, entitled "Widow Bedott," was produced at Haverly's theater last evening There was a large audience in attendance, and throughout the evening, almost uninterruptedly, laughter and applause gave token of the appreciation of the incidents and humors of the performance. It would be very difficult to present an analytical criticism of this peculiar departure from the order of plays. It is the first of a kind, and is not likely to have many imitators. The announcement of the author is an unpretentious one, making no false claim, and no attempt has been made to entice the public into patronage. The programme bears this explanatory note. "Widow Bedott is simply a farcical dramatization of the 'Widow Bedott Papers.' The eccentric widow, and the equally eccentric Elder Sniffles, have been taken bodily from Mrs. Whicher's book, and are presented on the stage precisely as they lived in its pages" The transplantation has been accomplished with a greater degree of success than one would expect from a perusal of the papers, which, however shrewdly prepared, scarcely suggest in themselves the material for a dramatic work of any strength. By a judicious selection of words, Mr. Locke has given as much of the Widow's loquacious deluge of words as suffice to define her character. He has similarly treated the dogmatic but somewhat carnal minded Elder Then, by the exercise of his own pen, he has prepared a means to unite these parts with others necessary to the representation of the story in a manner which, if not of a high order of dramatic skill, at least suffices to make a continuous action and a sustained though airy, plot. The particular kind of humor characterizing this piece partakes of the satiric and eccentric rather than pure comedy. The element of pathos is wholly wanting, nor is there the idealization of character found somewhere interwoven with the standard of plays which are comprised in that somewhat general classification, "old comedies" Inasmuch as all intention to embody such a series of ideas or specific style is disclaimed, and the precise nature of the piece unmistakably defined, the captious critic is disarmed of his weapon, and neither satire nor censure are left him for legitimate use in discerning the play Nothing is left for him, then, but to ignore the looseness of construction, to be blind to the wild inconsistencies of the characters, and to laugh with those who surrender themselves entirely to the comical situations and the eccentricities and idiosyncrasies of the people. The dialogue of the piece is not profound nor philosophical, but it is peppered with fun, runs over with verbal absurdities and surprises, and now and then becomes epigrammatic. The blundering apothegms of the verbose widow are a fund of amusement in themselves, and Mr Burgess, who is an admirable interpreter of such roles, does not allow the part to suffer through careless treatment. There are times when his hurried articulation, one of the features of the role, is altogether too rapid for the comprehension of the auditor. This could be modified to a great extent without destroying the effect of the speeches in the least, and it would afford greater satisfaction He should remember also, that he is playing in a large theatre, where the acoustics are none the best. This actor has before appeared in garrulous female parts, but never so advantageously as now The part is much better defined, and is really a character sketch. It has strength in itself, and gives a chance for artistic work. Of this Mr Burgess avails himself with such admirable tact, that the inclination to laugh is irresistible The audience rewarded his efforts by calling him before the curtain after every act. Mr Stoddart, an actor known for many pieces of excellent work in time past, acquits himself creditably as the Elder, playing the part in a spirit in accord with the creation Miss Stoddart as Melissa is good. She makes the most of a rather limited part, and adds greatly to the enjoyment by the pleasing way in which she supplies the contrasting element The other characters are chiefly subsidiary, but they are disposed of well. The play is one calculated to draw It works well up, not being confined to a mere portrayal of a remarkably voluble woman, which would soon become tiresome, but is interspersed with comical incidents by way of zest. The play, taken as a whole, is very amusing.

[*From the Toledo Blade*]

"THE WIDOW."

People are not generally inclined to laugh when the thermometer is ranging up somewhere near the boiling point. Life is apt to wear a solemn garb, and if the risibles are affected it must be by something irresistibly funny. The peals of laughter that came from the brilliant throng in the suffocating atmosphere of the Opera House last night, told outsiders that something therein was provoking uncontrollable mirth. That *something* was the *Widow Bedott*, not to fortune and fame entirely unknown, but brought now for the first time face to face with a Toledo public, her own real self, such as her utterances, with which we have been so long familiar, had prepared us to see. And *Elder Sniffles*, the sanctimonious, Scripture-quoting *Elder*, who indulged in a dream, not of young love, but of gilded ease, and wedded the *Widow*, stood before the audience so entirely his own individual self that he could not fail to be recognized.

The character of *Widow Bedott* is one of the most mirth provoking ever created, and the only wonder is that it has never been dramatized before Mr. Locke has succeeded admirably in seizing the salient points and throwing them together in a play, which, without possessing any decided plot, is one of the most humorous ever put upon the American stage The hits are admirable, the situations comical to the extreme, and while one might feel tempted to wish to have an occasional contrast in the way of a pathetic passage, the evident design of the dramatic author, which was to produce a comedy that would be a screaming farce from one end to the other, has been well carried out.

All who witnessed the impersonation of the *Widow* last night by Mr Burgess, cannot fail to recognize the fact that the character in his hands, will be made to stand out before the public like Sothern's *Lord Dundreary* and Jefferson's *Rip Van Winkle*. He individualizes it clearly and distinctly. The broad humor of the text is intensified by his ludicrous attitudes and movements, and his wonderful versatility of facial expression. Here and there are places where a little toning down would improve the rendering, and in the first part his exceeding rapidity of utterance obscures some of the finest hits, but when it is considered that it is an entirely new play, and his *role*, one that he has filled but a few times, his success is something exceptional

Mr Stoddart as *Elder Sniffles* is excellent His voice and manner correspond with one's idea of a man who, without any real piety, endeavors to impress the community [illegible] sanctity of his life, and his constant quotations of Scripture [illegible] such an exaggerated solemnity of manner are ludicrous in the extreme. The character does not give the scope for acting that is possessed by that of the *Widow*, but Mr. Stoddart makes out of it all that would be possible for any one, and his rendering of the character will contribute much to the success of the play.

At the close of the third act, loud and repeated calls for Mr. Locke were answered by the appearance of that gentleman before the audience. He was evidently taken by surprise, and was somewhat out of breath with his rapid ascent of the stairs and hurry to the front, but his pleasant little speech of thanks to his friends and fellow-citizens for their enthusiastic reception of the *Widow* was warmly applauded.

[*From the Toledo True Nationalist*]

THE WIDOW BEDOTT

Toledoans are emphatically a play-going people—merciless in their criticism of a play that possesses no merit, but generous in rewarding with a full measure of praise any good production. When it was known that Mr. D R. Locke, of this city, had dramatized Frances M. Whicher's Widow Bedott Papers, our people were anxious to see his comedy produced in this city, as his fame as a versatile writer with them is a household word. When the play was billed for Friday and Saturday, June 1st and 2d, with a Saturday matinee, we were much interested in knowing whether it would stand the crucial test it would have to pass through The play was greeted with large and intelligent audiences composed of our most substantial citizens, fully capable of judging of its merits or demerits, and who are reluctant to favorable criticism of anything new. When the curtain rolled up and the play commenced, there was a brief silence, which was followed by peals of genuine and long-continued laughter, and as the evening passed away every one pronounced the play a brilliant success. Everything connected with the play is fresh, there being nothing about it that is cheap or trivial The wit is not of that transient or flash nature that scintillates for a while and flickers out to be heard of no more, but is of the purest and highest order, stamping the play with a substantiality that ensures its permanency Mr Locke has drawn from his illimitable storehouse of wit to some purpose, the play being just what is needed to supply the amusement-going public with something new, most of the comedies of merit now on the boards having been worn threadbare The actors are supplied with language and situations that are amusing in the highest degree. There is a delicacy of humor and precision in the work gives it a peculiar charm, stamping it with fertile imagination and gladsome zest. The situations of the play are decidedly effective, the humor irresistible, and the closing of the acts of the most laughter-provoking nature. The leading characters of the play are taken by Neil Burgess as Widow Bedott, and George Stoddard as Elder Sniffles, each one exhibiting a remarkable conception of the characters they assume. Mr Burgess, the central figure of the play, has proven himself an artist of the highest order of skill, being bold and confident and losing his individuality in his representations of the wily widow who is fishing for a husband. He acts thoroughly well, the ludicrous manner of uttering his parts eliciting round after round of applause. Mr. Stoddard, the cunning Elder Sniffles, hoping to strike a big bonanza under the impression that the widow is wealthy, more than sustained his reputation as an actor, his wonderful English accent taking the audience completely by surprise Both Mr Burgess and Mr. Stoddard were rewarded for their admirable efforts by being called several times before the curtain.

[*From the Toledo Journal*]

If it be the mission of comedy to amuse an audience, and if laughter be the proper medium for the expression of that amusement than we may say that no more stupendous success in this direction was ever devised than D. R. Locke's play of "Widow Bedott," as interpreted by Mr. Neil Burgess, in the character of "the Widow," and Mr. Geo. Stoddart of New York, the eminent English comedian, in the character of "Elder Sniffles."

The reception of the play upon its first presentation at Wheeler's Opera House, the engagement beginning with Friday evening and closing last evening, including a Saturday matinee, was certainly most flattering to both author and actors

The audience present upon each occasion was large and representative of Toledo's best, many familiar faces appearing, which are seldom seen inside the Opera House and then only when some rare attraction calls them out.

During the opening scene on the first evening, and especially when "the Widow" appeared, the audience seemed to be in a questioning mood, and evince some of the coldness that is its necessary accompaniment. They had come to see for themselves just what this play was of which they had heard so much. They were bent on sifting the play to see what there was of it—to unravel "The Widow" and see of just what sort of stuff the quiet, unpretentious gentleman whom they had all seen upon the street, was made of.

"A man to play the Widow's part—could it be done successfully?" This was the problem But it mattered little with what motives the audience, each and all assembled, or how coolly they seated themselves to analyze and enquire, it was not long until the mind gave up everything but to indulge itself in the natural luxury of unquestioning laughter. At times it was like a contagion until the whole air was so filled with the merry clamor that drowned the voices of the actors. Both Mr Burgess and Mr. Neil were again and again called before the scene, and at the close of the third act Mr. Locke was called for so vociferously that he was obliged to appear, when in a few words he expressed his thanks to the audience for their appreciation of his play, in a few humorous remarks.

Of the play we need only say that it is simply an ingenious skeleton upon which to hang the greatest amount of fun and satire. "Widow Bedott" is a whole play in herself and Mr Burgess' characterization is a bold and original piece of acting of which there is nothing like it upon the stage. Geo. Stoddart met in every way the expectations of the audience. He did the role of the canting, Pharisaical "Elder Sniffles" to perfection. He is an accomplished actor with wonderful facial power, and his fine English enunciation is a delight to listen to. In congratulating Mr Locke on the popular elements of his play we would especially commend it for its entire freedom from impure or vulgar allusion and *double entendres*, too often resorted to by play writers as a substitute for wit. Mr Locke deserves the thanks of the public for his illustration of the fact that fun is possible without recourse to the vulgar or impure.

"Irresistibly funny," is the phrase the newspapers use in speaking of Burgess in "Widow Bedott"

NASBY'S WIDOW BEDOTT.

(From the Detroit Free Press.)

Nasby's comedy, "Widow Bedott," was presented for the first time in Detroit, at Whitney's Opera House last night, with Neil Burgess as the "Widow," Geo. Stoddart as "Elder Shadrack Sniffles," Annie Stoddart as "Melissa Bedott," Nellie Peck as "Belinda Jenkins," and the remaining characters well distributed. The production of a comedy by an author so well known as Mr. Locke (especially in view of the fact that it has already achieved a very great measure of success) was an event that stirred uncommon interest in the play-going community, and the immediate result was one of the finest houses of the season. Detroiters are not, as a rule, to be trusted for first nights at the theater, therefore the lively interest manifested last evening may be set down as prophetic of a genuine boom for the remainder of the week. The play and Mr Burgess are a most happy combination—an unquestionable hit. There is in a few instances a seeming inclination to address the gallery, the more noticeable of these being Mr. Burgess yielding to the temptation to overdo the "Widow's" volubility, merely to exhibit his tremendous speed of tongue This is a play in which exaggeration is quite unnecessary, and any giving way to that is certain to work disadvantageously. It must be confessed, though, that this actor, in the midst of very great temptation, exercises a most becoming and commendable self-restraint, and that he presents in the main a unique and artistic embodiment of one of the most entertaining creations in modern humorous literature. Mr Locke has done excellent work in his stage dressing of the familiar figures, and his selection of Neil Burgess to play the "Widow," is still further proof of his nice judgment, for it may be doubted if the American stage can furnish another like him for that special work.

The performance as a whole cannot well be described, but its effect upon the audience was remarkable. They laughed until they cried, frequently quite drowning the voices of the people on the stage in the overwhelming tide of merriment.

The humor is both subtle and transparent; delicate, yet broadly funny; but not a line is any degree coarse or offensive. The "Widow's" management of her drapery in the second act might, perhaps, be open to a charge of unnecessary suggestiveness, but even that everybody seemed to "tackle kindly to," at least, it was obviously considered very funny, and the house rang with the laughter which it provoked The comedy is prodigiously wordy, and not especially striking or diversified in incident, but it is amusing to the last degree. It makes one laugh willy nilly. It is a success as a breeder of mirth; and what will the average American not give, or what sacrifice will he not make, for the privilege and provocation of laughter until his sides rebel? He has his one in "Widow Bedott," and all who wish him well will unite in charging him to visit Whitney's before the week closes.

(From the Kalamazoo Telegraph.)

It looked like old times last night to see Union Hall filled, as it was, with a large and happy audience. Burgess as "Widow Bedott" was all and a good deal more than anybody thought could be made of the character. From first to last the interest and the amusement of the piece was kept up, and all did admirably. The noise and applause of the audience showed the irresistible power of the principal characters, the "Widow" and "Elder Sniffles," while the story was well brought out by the other characters. There has been no such audience or such enjoyable performance in the hall since "Josh Whitcomb" was here, and of the two, many would prefer the irresistible comicality and satire of "Silly and Shad" Come again by all means. There is laugh enough in "Nasby's" comedy for half a dozen ordinary burlesques.

(From the Detroit News.)

Nasby's "Widow Bedott" was greeted by another immense audience at Whitney's Opera House last night, and made even a better impression (if that be possible) than on the preceding evening In the audience were seen a number of persons who had hugely enjoyed the first performance, and returned for a second dose of the genuine humor of the piece. Neil Burgess as the "widow" has clearly demonstrated the fact that he has found his place in comedy, and also that he is unapproachable in his special line of character acting; while Mr. Stoddart's personation of "Elder Sniffles" is a really admirable performance, and the support throughout is good.

(From the Detroit Post and Tribune)

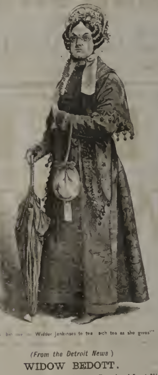
It is more than a quarter of a century since the quaint "Widow Bedott Papers" were written, but age has not dimmed the bright humor nor dulled the keen satire which Mr D R. Locke (Petroleum V. Nasby) has rescued from oblivion and so adroitly utilized in the construction of the play which was presented last evening. It was a lucky accident which introduced to the dramatist an actor capable of personating the central character in "Widow Bedott." It was at the same time an unexpected bonanza for a deserving actor who had developed a peculiar talent for the portrayal of eccentric female character, but by stress of circumstances was compelled to labor in a comparatively obscure field. Play and player fitted to a nicety, and now Mr Locke is happy, Mr Burgess is happy, and the public are happy The effect upon last night's audience was a very good illustration of the impression which "Widow Bedott" seems to have created elsewhere. The merriment inspired was hearty, spontaneous, contagious and uncontrollable. There is very little action in this play, which, by the way, eludes classification as a dramatic work, and may perhaps be best described by the newly invented term—"farce comedy" There are no elaborate scenic embellishments, few ingenious mechanical devices, no dramatic situations; but upon the slender though clearly defined thread of plot are cleverly strung a succession of droll episodes and infinitely funny speeches, which keep the audience laughing for three straight hours. The chief objection is that there is too much of it, and yet it is difficult to determine where further elimination or condensation is possible In the absence of any serious interest whatever, the humor must be of the brightest to hold an audience. Mr. Locke has had a rich mine to work from, and where the material at his command was ineffective, he has brought into play the grotesque fancy and keen satire which have made his "Nasby" letters so popular since the close of "the late unpleasantness" Of course the "Widow Bedott" is the central and omnipresent figure, and much of the success which the play attains is due to Mr. Burgess remarkably faithful and really artistic personation. With nothing of the effeminate in his personality, Mr Burgess has shown a peculiar capacity for depicting the eccentricities of voluble and irascible elderly females. "Widow Bedott" is a terror—a scheming, illiterate, hypocritical old woman, an inveterate village gossip, a confirmed husband-seeker. Her clumsey coquetry, her astounding loquacity, her abrupt transitions from a melting mood to vindictive spitefulness, all admirably depicted by Mr. Burgess. In his make-up and action the actor is alike admirable. His grotesque, old-fashioned costumes and feminine mannerisms, even to the peculiar crossing of the feet when seated, complete a very graphic picture of the venerable charmer, as Mrs. Whicher has portrayed her in *Neal's Saturday Gazette*, so many years ago. Another character which divides attention with the widow is the sanctimonious "Elder Sniffles," very excellently personated by George Stoddard, who will be remembered as a member of the Park Theater Company last season. The wooing scene between the precious pair is prodigiously funny. The other characters are subordinate but sharply drawn and capitally represented by the members of a thoroughly good company. Mr. Rich doubles "Tim Crane" and "Mr Harriman," and makes a positive hit in the former part. Mrs. Stoddard's "Melissa Bedott" is a neat and pleasant performance. "Widow Bedott" runs for the rest of the week, and will meet with success.

(From the St. Louis Times-Journal.)

WIDOW BEDOTT.

A large house greeted Nasby's new play of "Widow Bedott" at the Grand Opera House last night. The piece retains but two characters of the story—the widow and Elder Sniffles. These characters are extended in the line of their original conception, and the other parts of the play are built up around them with considerable artistic talent. Mr. Burgess's idea of the widow is quite muscular, and his interpretation of Neal's creation is rather more generous in its proportions than the author intended—rather broader and more vociferous, but it is humorous to a degree, and kept the audience in a roar. His rapid utterance made parts of it somewhat incoherent, and renders it desirable to see the play several times in order to catch all its points. Mr. Burgess has evidently given the dialect of his part careful study, and avoids the defect of overdoing, which is the besetting sin of character actors. His stage business as well as his reading is striking and unique. The Elder Sniffles of Mr. Stoddart is a fit companion piece to the widow. It was played with great skill and a judgment. The other actors are pleasant people and, though their parts are subordinated to the two leading characters, the author has given them more prominence than is usual in such cases, and the play has sufficient plot to keep up the interest to the end

Neil Burgess as the "Widow Bedott."—Return from Widow Jenkins.



'Jes bin [illegible] Widder Jenkinses to tea such tea as she gives'"

(From the Detroit News)

WIDOW BEDOTT.

Her Appearance, and How She was Received Last Night.

The name and fame of the "Widow Bedott" drew a large audience to Whitney's Opera House last evening They came to be amused, and were not disappointed. The play is neither a farce nor a comedy, but occupies a middle ground between both. It is a character sketch lengthened into a four act play. The "Widow Bedott" is a standard creation in American literature, and came into being in 1846, from the pen of Miriam Berry, a young lady of Whitesboro, N. Y., in a series of letters to *Neal's Saturday Gazette*, a Philadelphia literary paper. D. R. Locke (Petroleum V Nasby) wrote the play, using most of the language in the Bedott papers, but for ten years could not find an artist to interpret the character. Last year he saw Neil Burgess playing a female character in a Toledo variety theater, and at once realized that the hour and the man had arrived. Burgess saw the point immediately, and canceled all his variety engagements; a company was organized, and the play was produced last March at Providence, R. I, for the first time Its progress through the East and West has been a veritable ovation, and the author and the principal actor have reaped a golden harvest from the delighted crowds who thronged to see this strange but irresistibly funny production.

The "Widow Bedott" is a type of female character which is confined to no quarter of the globe. It is omnipresent. Its most mirth-provoking representatives, however, are most plentiful, and their characteristics more peculiarly defined, in small New England towns where business is comparatively stagnant, where progress and enterprise never come, and where the inhabitants lead narrow and restricted lives in the dull villages or the arid stony farms. The competition of gossip breeds abnormal types of selfish, scandal loving old women, whose meanness, hypocrisy and self-seeking are at once the terror and amusement of their neighbors To say that the author and the actor understand the character would be small praise indeed. They seem to have entered the penetralia of Mrs Bedott's inmost thoughts, and represent with the utmost fidelity all her whimsical, old fashioned stingy ways; her calm disregard of social amenities; her cavernous capacity for lying; her absurd belief in her power of fascinating marriageable males; her phenomenal garrulousness; and all the salient as well as the minor points of her contemptible but amusing character. Mr. Burgess's make-up is a positive triumph of art, and is a vast improvement on any one who ever distantly approaches his peculiar line. The old fashioned dress, straight locks and *outre* caps and head-gear of the ancient New England females are imitated, not burlesqued, and in his voice and figure and every movement he identifies himself with the character.

The character of Elder Shadrach Sniffles was capitally rendered by George Stoddart. As a verbose, formal sermonizing preacher, with a hankering after the pleasures of the table and this world's goods, the character is an excellent foil to that of "the widow," and the courtship scenes between the ancient pair were ludicrous in the last degree

The faults in a play which conveys no moral and makes no pretense at instruction are scarcely worth adverting to. It might be said that "the widow" handles the train of her borrowed dress with too much freedom, and it might be urged that her coming down from the balcony to the garden in her night dress to have an interview with the elder is too suggestive. Whatever the faults of such a character, open immodesty is not one of them. But as seen on the stage, and as presented by Mr Burgess, the action is simply and irresistibly ludicrous. There are other slight lapses, which are the fault of the dramatist and not of the actor The widow says some funny things which should be said by another character Thus, in drawing a picture of post mortem existence, she says, "Yes, you'll see me setting on a damp cloud, a peckin' at a harp." This would never be said by the real widow, but the audience drown the inconsistency in a roar of laughter.

The support of Mr. Burgess is excellent.

(From the St. Louis Globe-Democrat.)

OLYMPIC THEATER.

The Widow Bedott, which may be called Nasby's nondescript, has drawn full houses every night, and has excited more hearty hilarity than anything that was ever put on the stage in this latitude The scenes between the *Widow* and *Elder Sniffles* remind one of the famous Curtain Lectures of Mrs Caudle, and the ridiculous situations are the funniest that could be imagined. There are but two characters in the play that are prominent, and those are rendered so perfectly by Neil Burgess and George Stoddart that we must accord to those actors the possession of a high order of comic talent The great object of a play is, after all, to amuse, and no play that has been written can compare with the Widow Bedott in this respect.

NEIL BURGESS

does not *play* the "Widow Bedott," he is the "Widow Bedott" The picture he puts upon the stage will be recognized by everybody who has ever seen a New England widow in pursuit of a second husband It is the most natural portraiture ever put [illegible] stage The public see it and remark, in chorus, "Immense"

The "Widow Bedott" engagement in Chicago and St. Louis were the most brilliant of the season. In each city the theatre's were packed night after night, in the face of the strongest attractions the country can furnish So marvellous was the success of Mr. Burgess in Nasby's comedy, that a second engagement was made

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(From the St. Louis Post-Dispatch.)

THE WIDOW BEDOTT.

Notwithstanding the strong counter attraction last night—the opening of Pope's Theater—the Olympic—was packed with the largest audience of the season. There was not a vacant seat in the house from parquette to gallery, and standing room even was at a premium. It was the opening night of D. R. Locke's (better known to fame as Petroleum V. Nasby, P. M., of the Confedrit X Roads) farcical four act comedy, "The Widow Bedott." The play is unostentatiously announced by the author as "simply a farcical dramatization of the 'Widow Bedott' papers. The eccentric widow and the equally eccentric Elder Sniffles, have been taken bodily from Mrs Whicher's book and are presented in the stage precisely as they lived in its pages." Those who are familiar with the book would scarcely imagine that it contained so much material for a strong dramatic work, but the task has been accomplished by Mr. Locke with considerable success. The loquacious widow is a well defined characterization, and the dogmatic Elder also stands out as a salient personage of the piece. The dialogue of the play is bright and sparkling, and the verbal absurdities and surprises of the talkative, strong minded widow are a constant source of enjoyment to the audience. The plot, of course, is a slight one. In the first act the widow's daughter, Melissa, her aiding and abetting cousin Fred, and her lover Tom, whom her mother does not approve, are introduced, and to them enters the widow, who sends the young man out and becomes interested in the report of her nephew of the return of Tim Crane, when she discovers that he is a widower. She invites Mr Crane to tea, and mistakes the beginning of his proposal for her daughter's hand as intended for herself, but when she discovers his real object she drives him out with indignation. In the second act the widow visits her brother-in-law, Mr Harriman, and there becomes acquainted with Elder Sniffles, whom she despises as a Baptist until she discovers that he is a widower, when she relents. The Elder is moved by a mistaken idea as to her wealth, and they are rapidly becoming attached, when in meetings at cross-purposes in the garden between the daughter and her lover, the widow and Elder, the latter shoots at the widow in mistake for a burglar, and she improves the opportunity to faint in his arms. In the third act the engagement is ratified by a daylight meeting in the garden, and the widow makes arrangements for the entire renovation of the parsonage in accordance with her remarkable taste The fourth and concluding act depicts the return of the happy pair to their parlors, adorned with pictures of Pharaoh's daughter in modern costume, finding Moses, and Venus and Cupid made refined by the addition of what Mr Sniffles terms "pantalettes" The Elder improves the opportunity to present the bills for refurnishing to his spouse, who repudiates them, and is full of a scheme to marry her daughter to a rich man's son, when she and her lover enter as man and wife. Mr Harriman relieves the complication

The feature of the performance was the admirable personation of the verbose widow by the comedian Neil Burgess. He has evidently made a careful study of the eccentricities and idiosyncracies of the character, and the result is a rounded and complete representation of the garrulous female There can be no doubt of Neil Burgess' success in this difficult role From first to last the character was well sustained and every point was brought out Roar after roar of laughter greeted and encouraged the actor from beginning to end. The widow's rhetorical blunders, epigrammatic sayings, quaint and queer remarks, convulsed the house with laughter, time and again The Widow Bedott has been resurrected, and will become a familiar figure on the American stage Neil Burgess has created as distinct and amusing a type of Yankee humor as Colonel Sellers and Bardwell Slote. He has achieved a marked success. Admirable tact prevailed in his effort, and his realization of the widow was so irresistibly funny and comic that it was impossible to refrain from laughter. The carnal minded Elder Shadrach Sniffles was excellently treated by Mr George Stoddart, and added to the fund of amusement The remaining characters were efficiently rendered.

(From the St. Louis Globe-Democrat.)

OLYMPIC THEATRE.

The Olympic was filled last evening to its utmost capacity, the occasion being the first presentation in St Louis of Petroleum V. Nasby's comedy, Widow Bedott. That the Olympic was packed from top to bottom demonstrates the fact that St. Louis can support any number of theatres, provided the entertainments offered are good enough to attract and satisfy the people.

Very little is necessary to be said of the comedy or its performance, for no apology is needed for either. Mr. Locke, or Nasby, as he is more generally known, took from a book of humor, or more properly speaking, satire, published thirty years ago, two characters—a husband-hunting widow and an honest, though somewhat self-seeking clergyman, a widower—and put them upon the stage, with the addition of just enough other characters to relieve them. Out of this material he has constructed the most laughable comedy, or play, or whatever it may be called, that has been put upon the stage for years. It is replete with wit, satire and humor, packed full of the most ludicrous situations, and, altogether, the most uproariously humorous production the stage has seen for years. It can not be called a play; it certainly is not a drama, it is not a burlesque, for the characters live and breathe, nor is it an extravaganza. It is a most adroit compound of all four, and answers admirably the purpose the author intended, of making a healthy laugh that lasts two and a half hours.

The Olympic audience last night enjoyed just that space of laughter, which was continued after they reached the street, and possibly after they reached their homes. Certainly there never was so much merriment within the walls of that theatre since the bricks were laid. Mr. Neil Burgess' *Widow* was the most unctuous, juicy performance the stage has seen for many years. It is simply perfection. He looks the character, he acts the character, he *is* the character. His make-up is perfect, and his voice, methods and mannerisms were exactly adapted to it. The author of the book would have embraced him could she have seen his personation.

The closing of each act was provocative of a roar of laughter that fairly raised the roof, as was deserved Mr. Burgess has established himself as a comedian of rare power, and takes rank henceforth with the very first character actors on the American stage.

Mr. Stoddart's *Elder Sniffles* is a delicious piece of character acting, and the other parts were pleasantly filled.

Altogether, Widow Bedott has scored a success in St Louis as it has elsewhere. The ancient dame affords an evening of uproarious laughter, without the blemish of vulgarity or coarseness. It is as clean a laugh as was ever put upon the stage.

Widow Bedott will hold the stage of the Olympic the entire week, and whoever does not pay her a visit makes a mistake.

(From the St. Louis Daily Republican)

At the Olympic Theater Mr. Neil Burgess introduced "Widow Bedott" to St. Louis, and St. Louis—so much of it as could get inside of the theater—laughed abundantly at the eccentricities of the widow. Mr. D. R. Locke (Nasby), the author of the play, has displayed a great deal of ingenuity in constructing a dramatic entertainment from the hints rather than the matter of the "Widow Bedott Papers." Several of the prominent original scenes are introduced, with the dramatic license of working up, and the character of the *Widow* and that of *Elder Sniffles* are taken bodily from the book. The other characters of the play are called into the scenes for the purpose of a plot, and sufficient dialogue to carry the movement from act to act. They and their dialogue are wholly the invention of Nasby, and their purpose is skillfully accomplished by what they say and do. The plot is thin, but all sufficient to present in a succession of stage pictures the Bedott and Sniffles scenes, which speak loudly for themselves, and are inoffensive to the most fastidious taste, while they are explosive with laughter. It is all good, clean comedy. Burgess gets effect out of Widow Bedott in his own way. But the play made a very strong popular success here, the attendance having increased nightly from the beginning to the end of the week, culminating in crowds, and this fact of business stands against the above criticism, as far as it reaches—one week. The company in support is a good one headed by George Stoddart as Elder Sniffles, and Annie Stoddart as Melissa Bedott

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(From the St. Louis Daily Times-Journal.)

The success of D. R Locke's (Nasby's) play of Widow Bedott in St Louis has been marvelous. From the initial performance it drew crowded houses—each night an improvement upon the preceding, the audience last Saturday evening being the largest and most fashionable ever witnessed on a Saturday night here. The play is not above criticism, and yet how weak criticism is on the heels of an enthusiastic public The Widow Bedott has made a great hit in St Louis, and when she comes this way again she and the author of her popularity will be accorded the heartiest kind of a welcome

NASBY'S WIDOW BEDOTT.

Novelty Theatre--Brooklyn, E. D.

One Week, Commencing Dec. 22d,

AND WEDNESDAY & SATURDAY MATINEE.

THE GREAT CHARACTER COMEDIAN,

NEIL BURGESS

In PETROLEUM V. NASBY'S Farcical Comedy, in Four Acts,

WIDOW BEDOTT

NEIL BURGESS as the husband-hunting Widow, has achieved the most marveloue euccess upon record. On every occasion of his appearance in the Weet the Theatree were crowded every night, and his remarkable portraiture was received with continuous and uncontrollable laughter.

WIDOW BEDOTT ie a clean, wholesome piece of humor. It is the moet laughable comedy ever put upon the stage, and possessee the somewhat rare merit of heing entirely free from vulgarity or indecency. No comedy has ever heen so well received by the public, and none has ever been so universally commended hy the press.

AN EVENING OF PURE HUMOR.

NEIL BURGESS IN PETROLEUM V. NASBY'S WIDOW BEDOTT

The Comedy will he produced with new scenery and with the most careful attention to detail.

AMERICAN HUMORISTS.

A tale with Nasby of the Confederate Cross-Roads—Points in the life of the Political Satirist—How he came by his Pseudonym, &c.

Regular Correspondent of the Philadelphia Press. (*George Alfred Townsend.*)

NEW YORK, April 10 —Some time ago I asked Josh Billings how he estimated American humorists. "Artemus Ward," he said, "was the best drollerest. Nasby is our best political satirist Mark Twain is an unequalled descriptive humorist. That is how I put them down," said Josh, looking around for admiration

NASBY.

I met Nasby yesterday, and repeated this summary to him. He is a square set man, with straight eyebrows, a light gray eye with a dark pupil in it, and that peculiar forehead, not broad, but well marked in the temples, which I have always found in the quick literary man. Although a Western man in all points of address and habit, he is a native of Massachusetts, and very loud in his praise of the Bay State. I referred to the virtues of the State of New York, but be said they were small things compared with tha strength of Massachusetts. He was born at Wohurn, in the latter State, from original Puritan parents, and his father, who is now eighty six years old, took his third wife about two years ago. Locke's father went from Massachusetts to Susquehanna County, Pennsylvania, and then into New York State. Locke himself learned the trade of printing, and published a newspaper in a small country town in Ohio It is a remarkable fact in the annals of printing that be composed his first Nasby papers at the case, sticking type according to tha idea in his mind. He is said to this day to do his best humor with a composing stick in his hand, and a font of type before him. While a kindly man, with genial Bohemian proclivities, he has a certain severity of manner in business, and goes like a pearl diver after money and luck He has probably made more money than any American writer. Always Radical in his political views, he began to satirize the blow and swagger of Kentucky in his letters, and they received such a circulation that Halstead, editor of the Cincinnati *Commercial*, wrote to Locke offering him twenty dollars a week for the privilege of publishing his articles simultaneously with their appearance in tha country paper As soon as the papers had made a reputation, Locke bought an interest in the Toledo *Blade*, out of which he made a fortune. I said to him yesterday, "How did you come by such a ridiculous pseudonym as Petroleum V. Nasby?"

"I hadn't any idea when I started those papers that they would have such a run, and in a manner carry me along with them At that time tha oil excitement was very high, and everybody was talking about petroleum. The word 'Nasky' I got from a story written hy Dr. Warren, author of 'Ten Thousand a Year.' Among his miscellanies you will find a most delightful composition included in which is a lady by tha name of Miss Nasby. It is my habit when I like anything to stick to it, and I used to print that story at least once a year. It made about seven columns in my newspaper. When I started the Kentucky papers I was puzzled to find a signature, and all at once my mind dropped to that exquisite character in Warren's story, and without any more thought I put Nasby at the end of Petroleum"

He ran the weekly circulation of the Toledo *Blade* up to something fabulous. He became the owner of the paper, and bought real estate in Toledo which did not hold out to its expectations, but he is still confident. Locke then took the lecture field, and on his lecture entitled "Cursed be Canaan," is said to have made $150,000

He still continues to publish the Nasby papers in the Toledo *Blade*, but lives most of the time in the city of New York. Ha has a rugged, ready power to grasp a subject and present it in both tha strong and ludicrous aspects. Ha resembles Thomas Nast in his determination and consistency. Some time ago a gentleman bought an evening newspaper in New York. Locke, for a few months, took control of it. His strong ministerial conduct in the office excited the admiration of tha owner

A NEW PLAY BY NASBY.

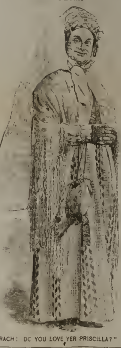
Last week Locke produced in the city of Providence a play called "Widow Bedott." Its success was so good that none of the advertising adjectives will reach it. Yet it was written ten years ago. As an instance of the catholicity of his mind, I will mention that Locke does not claim to have originated the character. Tha Widow Bedott papers were published hy a Mrs. Whicher, and had a nice celebrity through the country. Locke threw them into dramatic form, but he could not get any of the actors to seriously consider tha part. As a general rule, actors do not know anything until they see it. Tha piece which had cost him some time, and was a favorite in his fancy, remained dead stock until recently One night in Toledo a gentleman went to Locke and said, "There is a prodigy down here at the theater. I want you to come down and see him." Locke went with his friend, and saw a man playing a woman's part. The man's name is Neil Burgess.

"It was the most marvelous thing," said Locke, "that I ever saw. Before tha performance was over I sent the man word that I wanted him to call on me. That evening there entered my room a light and graceful young man, very modest. It would be impossible to remember him as the man of the burlesque I had seen. I said to him: 'Mr. Burgess, I have looked on you with admiration not unmixed with interest.'"

"Mr. Locke," replied the young man, "I am sorry you didn't see me in a better place than this theater, but such is fate I have been desiring for some time to get something better, but I can't find anything that suits me"

"I have got something that was made for you ten years ago," said Locke

Neil Burgess as "The Widow."—The Return from the Bridal Tour.



"SHADRACH! DO YOU LOVE YER PRISCILLA?"

"I want you to take a drama I have here and read it over." The young fellow jumped at the idea. He knew that Locke's reputation was as wide as tha country, and when he returned with the piece his color was high.

"If it had been cut out for me," he said, "it couldn't have been better."

Locke then made some inquiries about this young person. He was well educated and well raised, and had been in the art and picture business on Tremont street, Boston. The mismanagement of a partner threw him out of occupation, and at that instant a person discovered his qualities for comedy and burlesque, and gave him employment at a variety theater. He then progressed in his business until he was making $250 a week. Still, with his graces and good qualities, he disliked the associations of the minor stage. Locke inquired further and found that Burgess was well known in Boston. Mr. Charles Sheppard, of tha house of Lee & Shepard, said: "He's as good as gold. You can take his word for anything"

The two then arranged to play the piece. Burgess was tied up in engagements for several months ahead, which he could not violate without incurring suit and penalty. In an interval they hired a theater in Providence and took up their company. The whole company went up to Providence and had two rehearsals a day for about one week, tha last of which was a dress rehearsal before auditors. Finally the house was opened to tha public on Friday night and it was packed. From the beginning to the end of the piece there were roars of laughter.

PLOT.

This piece, as I have understood from those who saw it, is the story of an old virago, who is quite desirous to marry again. When any man's name is mentioned, sha abuses him tremendously either before his face or behind his back until she finds he is a widower, when she becomes very accommodating. A certain widower has moved from her part of the country to the West and acquired an independence or a small fortune there. The old lady's daughter happens to mention his name, when the old woman attacks him terribly. Hearing, however, that he has lost his wife, she plumes herself and gets ready to receive him. This widower, however, comes home for the purpose of marrying the daughter, and his dodging tha old lady's arts, and tha unexpected termination of his addresses, results in much humor.

Meantime, there is a minister of the church, a Baptist, who comes in contact with the Widow Bedott At their first meeting she violently attacks his church and its principles, until the remark is dropped that he has lost his wife and is disconsolate. Tha widow then agrees with him on every vital point of doctrine, and in order to marry him has the story started that she is rich. Her idea is that if she can only get him, the congregation will foot the bills. She therefore has the parsonage, on her own order, rebuilt and sumptuously furnished The furniture is to be put in while the preacher and herself are off on the bridal trip. When they return the bills are ready. The preacher then expects the widow to pay the amount, and she looks to the poor little congregation, which can hardly raise parsnips for piety The widow's part, played by Burgess, is productive of enormous amusement.

In one of her conferences with the clergyman, seeking to win him, the widow says: "What we want is strength. You men have all the strength, we poor creatures nothing but dependence." At this moment a tramp knocks at the door, and the widow, rushing upon him, takes him up by the seat of the breeches and back of the neck and throws him into the yard The minister and bridegroom quote some Scripture correctly, but the widow Bedott, undertaking to fill her new role of minister's wife, always gets it wrong and mixes up texts in an astonishing manner.

The success of this author in comedy is a delight to his friends. His rugged devotion to freedom and the Northern idea have always had the respect of his countryman, and he is deserving of that financial independence which patriotic characters ought to have.

GATH.

NEIL BURGESS,

the original and only "Widow Bedott," is the most remarkable actor on the American stage. He stands entirely alone. He has made a study of the New England middle-aged woman—a careful, close and critical study. He is a man of genius. There is not a movement, gesture or expression that does not belong to this type of femininity, and it is done so naturally, that no one not previously advised, would suspect that it was a man in feminine garb. It is a phenomenal piece of acting, and one which the press of the country pronounces superior to anything tha stage has seen for twenty years. Mr Burgess ranks with Jefferson and Owens, and is rapidly taking position with the very first actors in the world. Certainly his "Widow Bedott" is a creation which any actor in the Universe might well be proud of

MR. GEO. STODDART,

tha "Elder Sniffles" of Widow Bedott, is a comedian who ranks second to none in this country. He has filled the very best positions in New York, Philadelphia and Boston, and is well known all over the country as a conscientious character actor. His rendition of this very difficult role is a masterpiece of acting, and has added fresh laurels to those won by years of good, honest work in his profession. No better representative of the very arduous part could have been selected.

NASBY'S COMEDY, "WIDOW BEDOTT,"

has been the greatest success of the past twenty years. The press has commended it as a peculiarly humorous comedy, and the public hava flocked to see it in droves. No comedy ever created an enthusiasm so genuine, and if the press and public are to be believed, no comedy has so well deserved it. It is a genuine hit, and gives promise of a long and vigorous life.

The scene between the Widow and Tim Crane, in the first act of Widow Bedott, is one of the most laughable ever put upon the stage Tha close of the second act is extremely ludicrous, and the well-sweep episode never fails to produce continuous and uncontrollable laughter. The fourth act is confessedly one of the most humorous known to tha stage. "Widow Bedott" is a piece of humor that never fails to please, as is shown hy the fact that in all the principal cities tha same faces are seen in the auditorium three and four times during a week's engagement.

Theatrical managers all want "Widow Bedott," for it is a sure drawing card. The engagement at Haverly's Theatre, Chicago, was so marked a success that Mr. Haverly closed immediately for another season, commencing November 17th. It is one of the plays that are safe for a second time tha same season. Mr. Haverly by this adds to his reputation for shrewdness in management.

Always secure your seats. It is an uncomfortable thing to come to a theatre with a lady and be obliged to take a seat that you do not want. Especially are reserved seats desirable at theatres where the "Widow" holds forth. There are always crowds of waiting people thronging the doors.

"Widow Bedott" possesses at least, the merit of originality There are in it none of tha regular old stock characters of the drama, and none of the regular old situations that theatre-goers are so entirely familiar with. It is an entirely new idea, and worked out by entirely new methods.

Remember the date and secure your seats for "Widow Bedott." It is tha most laughable comedy now upon the stage. See the notices of tha press, on this sheet.

In one week in Chicago, thirty thousand people spent evenings with the "Widow Bedott," and St Louis furnished about the same number. In neither city was there ever so marked a success

Academy of Music.

"FOURTH NIGHT OF THE SUBSCRIPTION"

MONDAY, OCTOBER 23d, 1882.

First time this Season, VERDI'S OPERA

RIGOLETTO.

Il Duca	Signor RAVELLI
Rigoletto	Signor GALASSI
Sparafucile	Signor MONTI
Monterone	Signor COSTA
Marullo	Signor CORSINI
Borsa	Signor RINALDINI
Ceprano	Signor BIELETTO
Maddalena	Mlle LAURI
Giovanna	Mlle. VALERGA
AND	
Gilda	Mme. LAURA ZAGURY

(Her third appearance.)

Director of the Music and Conductor ...... SIGNOR ARDITI

"FIFTH NIGHT OF THE SUBSCRIPTION."

WEDNESDAY, OCTOBER 25th, 1882.

ROSSINI'S CHEF D'ŒUVRE

GUGLIELMO TELL.

Arnoldo	Signor MIERZWINSKI

(His second appearance.)

Guglielmo Tell	Signor GALASSI
Gessler	Signor COSTA
Walter	Signor MONTI
Rodolfo	Signor RINALDINI
Jemmy	Mlle. JUCH
Melchtal	Signor RONCONI
Eduige	Mlle VALERGA
AND	
Matilde	Mlle DOTTI

Divertissement by Mme. MALVINA CAVALLAZZI, and Corps de Ballet.

"SIXTH NIGHT OF THE SUBSCRIPTION."

FRIDAY, OCTOBER 27th, 1882.

MEYERBEER'S GRAND OPERA

L'AFRICAINE.

Vasco Di Gama, an officer in the Portuguese Navy	Signor CLODIO

(His first appearance.)

Nelusko, a slave	Signor GALASSI
Don Pedro, President of the Royal Council	Signor MONTI
Don Alvar, Member of the Council	Signor RINALDINI
Grand Inquisitore	Signor MONTI
Don Diego, Member of the Council	Signor CORSINI
Inquisitori	Signor BIELETTO Signor FERRARIO
Inez, Daughter of Don Diego	Mlle. DOTTI
Anna, her attendant	Mlle. VALERGA
AND	
Selika, a Slave	Mlle. PAOLINA ROSSINI

(Her first appearance this season.)

Chorus of Councillors, Inquisitors, Sailors, Indians, Attendant Ladies, &c.

The Incidental Divertissement will be supported by Mme. MALVINA CAVALLAZZI, and the Corps de Ballet.

Second Grand Matinee.

SATURDAY, OCTOBER 28th, 1882,

At 2 o'clock.

ROSSINI'S CHEF D'ŒUVRE

GUGLIELMO TELL.

Arnoldo	Signor MIERZWINSKI

(His third appearance.)

Guglielmo Tell	Signor GALASSI
Gessler	Signor COSTA
Walter	Signor MONTI
Rodolfo	Signor RINALDINI
Jemmy	Mlle. JUCH
Melchtal	Signor RONCONI
Eduige	Mlle. VALERGA
AND	
Matilde	Mlle. DOTTI

Divertissement by Mme. MALVINA CAVALLAZZI, and Corps de Ballet.

MATINEE PRICES OF ADMISSION:

Boxes to hold four persons, $8, $10 and $12 (according to location).

Parquet and Balcony	$2.00
Family Circle (reserved)	1.00
Family Circle (unreserved)	50
General Admission	1.00

NIGHTLY PRICES OF ADMISSION:

Boxes, to hold four and six persons, $10, $12, $15 and $20 (according to location).

Parquet Seats and Balcony (first four rows)	$3.00
Balcony (other rows)	2.50
Mezzanine Seats	2.00
Family Circle (reserved)	1.00
Family Circle (unreserved)	.50
General Admission	1.50

Doors open at 7:30. *The Opera will commence at 8.*

Places may be secured at the Box Office of the Academy of Music, in 14th Street, which is open daily, from 9 till 5, under the direction of Mr. Perry; also at all of the American District Telegraph Company's Offices.

The Pianos used by the Opera Company are supplied by Messrs. STEINWAY & SONS

A. S. SEER'S Show Printing Establishment, 26 and 28 Union Square, N. Y.

ACADEMY OF MUSIC

(Fourteenth Street, corner of Irving Place.)

OPENING NIGHT

—ON—

MONDAY, NOVEMBER 10th, 1856.

THE

LA GRANGE
OPERA TROUPE

INCLUDING

Mme. ANNA DE LA GRANGE,
Miss ADELAIDE PHILLIPS,
Miss SIEDENBURG,
Signori BRIGNOLI,
CERESA,
AMODIO,
GASPARONI,
COLETTI.

MONDAY
IL
TROVATORE

CHARACTERS:

Leonora	**MADAME DE LA GRANGE**
Azucena	**MISS A. PHILLIPS**
Manrico	**SIGNOR BRIGNOLI**
Count de Luna	**SIGNOR AMODIO**
Fernando	**SIGNOR GASPARONI**
Old Gipsey	**SIGNOR MULLER**

Seats may be secured at the Academy, and at Hall and Sons, 239 Broadway, from 8 A. M to 5 P. M.

ADMISSION

ONE DOLLAR

Secured Seats. 50 Cents Extra | Second Circle.................50 Cents
Amphitheatre ....25 Cents

Doors open at a quarter past seven. Opera commences at eight o'clock.

FULL CHORUS AND ORCHESTRA

HERALD PRINT

GIFT OF
LOUISE ST. JOHN WESTERVELT
1938

MANIFESTAZIONI ITALIANE PER LA VITTORIA

PROMOSSE DALLA

ASSOCIAZIONE POLITICA FRA GLI ITALIANI IRREDENTI

ORA REDENTI PER VOLONTA' DEL POPOLO D'ITALIA CHE GLORIOSAMENTE SCONFISSE IL SECOLARE NEMICO SUI CAMPI RI BATTAGLIA COL GENEROSO CONCORSO DEGLI STATI UNITI D'AMERICA E DEGLI ALLEATI, CONFEDERATI PER DIFENDERE IL DIRITTO, LA GIUSTIZIA, LA LIBERTA' NEL MONDO

ORGANIZZATE DA

GIOVANNI ALMAGIA' — Presidente Sezione Adriatica
CARLO TOMAZOLLI — Presidente Sezione Trentino

E DA

GILBERTO CASALI GIACORAZZI

LUNEDI' 16 DECEMBRE 1918

ALLE ORE 4.30 P. M. PRECISE NELLA

CATTEDRALE DI SAN PATRIZIO

QUINTA AVENUE E 50-51 STRADE

SOLENNE TE DEUM

DEL MAESTRO LORENZO PEROSI

"JERUSALEM SURGE"

INNO DI GLORIA DEL MAESTRO PIETRO A. YON

Cantati da Artisti e Coristi Italiani residenti in New York

NOTE

TUTTI I PROFESSIONISTI ITALIANI — ARTISTI — PROFESSORI DI ORCHESTRA E DI BANDA — CORISTI, CHE DESIDERANO PRENDERE PARTE A QUESTA ESECUZIONE SONO PREGATI DI MANDARE LA LORO ADESIONE E L'INDIRIZZO A GILBERTO CASALI GIACOBAZZI, HOTEL WELLINGTON, SETTIMA AVENUE E 55 STRADE, NEW YORK CITY.

— AGLI STENDARDI E A TUTTE LE BANDIERE DELLE SOCIETA' ITALIANE RESIDENTI NEGLI STATI UNITI SARA' RISERVATO UN POSTO NELLA NAVATA CENTRALE DELLA CATTEDRALE.

I DELEGATI DELLE SOCIETA' CON BANDIERE, E STENDARDI SONO PREGATI DI RIUNIRSI ALLE ORE 4 P. M. ALLA QUINTA AVENUE E 59 STRADE.

— LA NAVATA CENTRALE DEL TEMPIO E' RISERVATA AI DELEGATI DELLE SOCIETA' ITALIANE.

LA NAVATA DI SINISTRA E' RISERVATA ALLE AUTORITA' E AGLI INVITATI.

— LA NAVATA DI DESTRA E RISERVATA AL PUBBLICO

— LA CATTEDRALE SI APRIRA' ALLE 3 P. M. PRECISE

CARNEGIE HALL

SETTIMA AVENUE E 59 STRADE

LUNEDI 16 DICEMBRE 1918

ALLE ORE 8 P. M. PRECISE

SERATA DI BENEFICENZA

A FAVORE DELLA
FEDERAZIONE NAZIONALE DEI COMITATI DI ASSISTENZA
AI MILITANI — CIECHI — STORPI — MUTILATI — RESIDENTE IN ROMA

PROGRAMMA

PARTE PRIMA

1. ALBA DI VITTORIA — IL GIORNO DELLA PACE — APOTEOSI

Prenderanno parte a questa celebrazione gentili Signore e Signorine dei Paesi Alleati: Belgio, Grande Brettagna, Russia, Serbia, Francia, Montenegro, Giappone, Italia, San Marino, Portogallo, Rumania, Grecia, Stati Uniti, Cuba, Liberia, Siam, Brasile, Panama, China, Guatemala, Nicaragua, Costa Rica, Haiti, Honduras, ognuna delle quali rappresenterà il suo.

2. L'ITALIA DOPO TRE ANNI DI GUERRA ALLA VIGILIA DELLA VITTORIA . . . Salvatore Cotillo

PARTE SECONDA

1. ORCHESTRA — BARBIERE RI SIVIGLIA . . . . . . Rossini
2. LA PREGHIERA DEI CITTADINI — Versi — Gabriele D'Annunzio . . . Edoardo Ferrari Fontana
con commenti del Maestro Lamberto Pavanelli — eseguiti al piano da . . . Alberto Bimboni
3. NATALE DI GUERRA — Bozzetto patriottico in un atto — rappresentato per la prima volta a Genova il 22 Marzo 1918 in occasione di una serata promossa dalla Unione Universitaria Genovese a beneficio dell'Associazione Nazionale fra Mutilati ed Invalidi della Guerra.

PERSONAGGI

Il Nonno
La Nonna
Rose
Pietro
Carlotta
Gaspare
Antonio

Epoca presente
L'autore assisterà alla rappresentazione

PARTE TERZA

1. ORCHESTRA — NORMA . . . . . . Bellini
2. GL'ITALIANI D'ITALIA E I RIMPATRIATI DURANTE LA GUERRA . . . Fiorello La Guardia
3. LA VISPA TERESA — Versi . . . Miriam Battista
SANTA LUCIA — Canzone . . . al piano Guglielmo Battista
4. NELL'ANNUALE DELLA FONDAZIONE DI ROMA — Versi — Carducci
PER IL TRICOLORE — Prosa Carducci . . . Gilberto Casali Giacobazzi
5. L'ORA PRESENTE E L'AVVENIRE . . . Gilberto Casali Giacobazzi

PARTE QUARTA

1. ORCHESTRA — FORZA DEL DESTINO . . . Verdi

Tutte le Signore e Signorine che gentilmente prestarono l'opera loro, rappresentando il proprio paese nella prima parte del programma, canteranno in italiano o in un dialetto del nostro paese le seguenti romanze e canzoni popolari:

1. OVER THERE	G. M. Cohan
2. MIA SPOSA SARA' LA MIA BANDIERA —	A. Rotoli
3. NON E' VER	E. Mattei
4. LA CIOCIARA	S. Gambardella
5. MATTINATA	R. Leoncavallo
6. NAPOLI BELLO!	G. De Gregorio
7. NON T'AMO PIU'	F. P. Tosti
8. SULLE BALZE DEL TRENTINO	Autore ignoto
9. LA CAMPANA DI S. GIUSTO	C. Arona
10. TORNA 'A SURRIENTO	E. De Curtis
11. SERENATA	P. Mascagni
12. VIENI SUL MAR	Autore ignoto
13. A FRANCESA	M. Costa
14. LA SORELLA	L. Gallini
15. SEI BELLA, SEI SPLENDIDA	A. Bellitti
16. NA PICCIRITTEDDA	P. Testa
17. 'O SOLE MIO	E. Di Capua
18. RIMPIANTO	E. Toselli
19. L'OCCHIE CELESTE	V. De Crescenzo
20. STORNELLI TOSCANI	M. Ferraulini
21. CIRIBIRIBIN	A. Pestalozza
22. GIRA E FAI LA ROTA	R. Cancet
23. ADDIO MIA BELLA ADDIO	E. Bevilacqua
24. FUNICULI' FUNICULA'	L. Denza

3. ORCHESTRA — INNO DEI LAVORATORI — OVER THERE

Maestro Direttore d'orchestra — ALBERTO BIMBONI
Maestro accompagnatore al piano — VINCENZO DE CRESCENZO

Istruttrice Maestra Anna Di Pietro — Concertatore dei Cori — Donato A. Paradiso

Scenografo, Aristide Sella — Elettro-tecnico, Amos Cendali — Macchinista, Luigi Magni
Attrezzista, Luigi De Carli

NOTE

— CHI NON CAPISCE L'ITALIANO E' PREGATO DI NON ASSISTERE ALLA RAPPRESENTAZIONE.
— NON SI CONCEDERANNO "BIS"
— A SPETTACOLO COMINCIATO NON SARA' PERMESSO ACCESSO ALLA SALA — CHI ARRIVERA' TARDI AVRA' LA COMPIACENZA DI ATTENDERE L'INTERVALLO PER POTER ENTRARE
— IL TEATRO SI APRIRA' ALLE ORE 7.30 P. M.
— CHI DESIDERASSE PRENOTARE POSTI E' PREGATO DI RIVOLGERSI PER ISCRITTO A G. CASALI GIACOBAZZI, HOTEL WELLINGTON — 7.a AVENUE 55st ST NEW YORK
— NON SARA' TOLLERATO IL BAGARINAGGIO
— I POSTI DISPONIBILI SARANNO MESSI IN VENDITA NEL BOTTEGHINO DEL "CARNEGIE HALL" IL GIORNO DELLO SPETTACOLO

QUANTITA' E PREZZI DELLE LOCALITA' ALLA VENDITA

No. 50	PALCHI CON 8 ENTRATE A	DOLLARI 48.00	CADAUNO
No. 900	POLTRONE CON ENTRATE	DOLLARI 4.00	CADAUNA
No. 400	PRIMA GALLERIA	DOLLARI 3.00	CADAUNA
No. 500	SECONDA GALLERIA	DOLLARI 2.00	CADAUNA
No. 200	TERZA GALLERIA	DOLLARI 1.00	CADAUNA

N. B. — Tutti i posti sono numerati.

IMPORTANTE

Le persone che prendono parte a questa manifestazione prestano l'opera loro gratuitamente.

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Opposite Stanton Street, NEW YORK.
Fall Styles and Colors Now Ready.
where $2.25. Our $1.90 Hat,
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H. C. MINER'S PEOPLE'S THEATRE.

Mr. H. C. MINER, - - Sole Proprietor and Manager
Mr. A. H. SHELDON, - - - - Acting Manager

Doors Open, Evenings, at 7.30 o'clock. Commences at 8 o'clock
Doors Open, Matinees, at 1.30 o'clock. Commences at 2 o'clock

The MASON & HAMLIN LISZT ORGAN used at this Theatre.

☞ Seats may be secured one week in advance. Box Office open from 9 A. M. until 9 P. M.

PRICES OF ADMISSION:
25 cents, 35 cents, 50 cents, 75 cents and $1.00.

WEDNESDAY | MATINEES | SATURDAY

PROGRAMME

Commencing Monday Ev'g, Sept. 14th, 1891.

SPECIAL ENGAGEMENT OF THE PEERLESS EMOTIONAL ACTRESS,

EVA MOUNTFORD,

IN A NEW VERSION OF

EAST LYNNE.

Adapted by herself from Mrs. Henry Wood's famous novel).

Under the Management of JOHN M. HICKEY.

Sir Francis Levison	Harold Hartsell
Archibald Carlyle	Alexander Kearney
Lord Mount Severn	George Reno
Richard Hare	William Montgomery
John Dill	John F. Watson
James	Henry Sullivan
Jasper	Horace Winters
Policeman	Charles Wetmore
Barbara Hare	Lizzie Fletcher
Cooney	Annie Ware
Joyce	Miss Malima
Wilson	Carrie Lee
Susan	Etta Moore
Little Isabel	Baby Parker

—AND—

EVA MOUNTFORD......as...... { ....LADY ISABEL —AND— ....MADAME VINE

SYNOPSIS

ACT I.—THE HONEYMOON.
ACT II.—THE ELOPEMENT.
ACT III.—REPENTANCE.
ACT IV.—EXPIATION.
ACT V.—UNTIL ETERNITY.

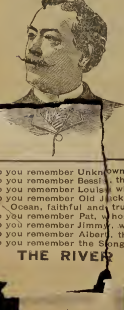
Col. John J. Foster } ....For.............. { Representative
George Reno } .. ..Eva Mountford........ { Stage Manager

MUSIC PROGRAMME.

The Following Programme of Music will be Performed by the **PEOPLE'S ORCHESTRA,** under the Direction of........**THOS. W. HINDLEY**

OVERTURE	"Bohemian Girl"	Balfe
PICCOLO-SOLO	"Will O The Wisp"	J. Cox
	(Performed by E. Zihn.)	
SELECTION	"Ruddygore"	A. Sullivan
GAVOTTE	"Gainsborough"	Nicholson
INTERMEZZO	"On Tip Toe"	Langey

Commencing Monday, September, 21st,



John A. Stevens

In his Celebrated Melodrama

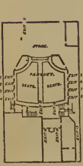
UNKNOWN

Do you remember Unknown in his tatters?
Do you remember Bessie, the Sunbeam of Roven Park?
Do you remember Louise who scolds Pat?
Do you remember Old Jack Salt the Breeze from the Ocean, faithful and true?
Do you remember Pat, whose American blood boils?
Do you remember Jimmy, with his larcerated heart?
Do you remember Albert, the timid lover?
Do you remember the Songs, Charms, the Scenery,

THE RIVER MYSTERY ?

EXITS FROM THIS THEATRE.

ORCHESTRA.—Nos. 1, 2, 3, 4, 5, 6, 7, 8, 11, 12, 13, and 14 lead to the BOWERY. No. 9 leads to CHRYSTIE ST.
BALCONY and GALLERY Nos. 1 & 2 lead to the BOWERY.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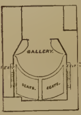
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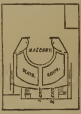
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WALLACH BROS., THE NOBBY HATTERS,
244 BOWERY, Opposite Stanton Street, **NEW YORK.**
——All the Latest Fall Styles and Colors Now Ready.——
Our $1.50 Hat, elsewhere $2.25. Our $1.90 Hat, elsewhere $2.90.

H. C. MINER'S PEOPLE'S THEATRE.

Mr. H. C. MINER, - - Sole Proprietor and Manager
MR. A. H. SHELDON, - - - - - ACTING MANAGER

Doors Open, Evenings, at 7.30 o'clock. Commences at 8 o'clock
Doors Open, Matinees, at 1.30 o'clock. Commences at 2 o'clock

The MASON & HAMLIN LISZT ORGAN used at this Theatre.

☞ Seats may be secured one week in advance. Box Office open from 9 A. M. until 9 P. M.

PRICES OF ADMISSION:
25 cents, 35 cents, 50 cents, 75 cents and $1.00.

WEDNESDAY | MATINEES | SATURDAY

PROGRAMME

Commencing Monday Ev'g, Sept. 14th, 1891.

SPECIAL ENGAGEMENT OF THE PEERLESS EMOTIONAL ACTRESS,

EVA MOUNTFORD,

IN A NEW VERSION OF

EAST LYNNE.

(Adapted by herself from Mrs. Henry Wood's famous novel).

Under the Management of JOHN M. HICKEY.

Sir Francis Levison	Harold Hartsell
Archibald Carlyle	Alexander Kearney
Lord Mount Severn	George Reno
Richard Hare	William Montgomery
John Dill	John F. Watson
James	Henry Sullivan
Jasper	Horace Winters
Policeman	Charles Wetmore
Barbara Hare	Lizzie Fletcher
Cooney	Annie Ware
Joyce	Miss Malima
Wilson	Carrie Lee
Susan	Etta Moore
Little Isabel	Baby Parker

—AND—

EVA MOUNTFORD......as......{ ....LADY ISABEL AND ....MADAME VINE

—SYNOPSIS—

ACT I.—THE HONEYMOON.
ACT II.—THE ELOPEMENT.
ACT III.—REPENTANCE.
ACT IV.—EXPIATION.
ACT V.—UNTIL ETERNITY.

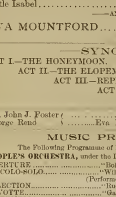
Col. John J. Foster (............For............ (Representative
George Reno) ....Eva Mountford..........) Stage Manager

MUSIC PROGRAMME.

The Following Programme of Music will be Performed by the
PEOPLE'S ORCHESTRA, under the Direction of.........**THOS. W. HINDLEY**

OVERTURE	"Bohemian Girl"	BALFE
PICCOLO-SOLO	"Will O The Wisp" (Performed by E. Zihn.)	J. COX
SELECTION	"Ruddygore"	A. SULLIVAN
GAVOTTE	"Gainsborough"	NICHOLSON
INTERMEZZO	"On Tip Toe"	LANGEY

Commencing Monday, September, 21st,



John A. Stevens

In his Celebrated Melodrama

UNKNOWN

Do you remember Unknown in his tatters?
Do you remember Bessie, the Sunbeam of Roven Park?
Do you remember Louisa who scolds Pat?
Do you remember Old Jack Salt the Breeze from the Ocean, faithful and true?
Do you remember Pat, whose American blood boils?
Do you remember Jimmy, with his larcerated heart?
Do you remember Albert, the timid lover?
Do you remember the Songs, Charms, the Scenery,

THE RIVER MYSTERY?

EXITS FROM THIS THEATRE.

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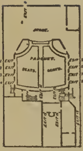
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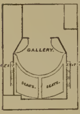
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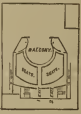
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ANTISEPTIC **SOZODONT** is Best for the Teeth and Mouth. Perfectly Pure—no acids, grit or other impurities in it. 25c. 25 and 75c.

A dentist writes voluntarily: "As an antiseptic and hygienic mouthwash, and for the care and preservation of the teeth and gums, I cordially recommend Sozodont." By mail for the price. Sample 3c. Mention this Program. Hall & Ruckel, New York City.

WALLACKS

MR. THEO. MOSS, PROPRIETOR AND MANAGER.

WEEK COMMENCING MONDAY EVENING, NOVEMBER 26
Evenings at 8. Wednesday and Saturday Matinees at 2.
EXTRA MATINEE, THANKSGIVING DAY.

INAUGURATION OF SIXTH AMERICAN TOUR,

OLGA NETHERSOLE,

Appearing in

SAPHO.

A Play in Four Acts, by CLYDE FITCH.
Founded on the Novel of ALPHONSE DAUDET, with scenes from the play, by
ALPHONSE DAUDET and ADOLPH BELOT.

Thanksgiving
Night

Jean Gaussin	Mr. G. Harrison Hunter
Dechelette	Mr. George Wharnock
Uncle Cesaire	Mr. Fred Thor e
Flamant	Mr. Roydon Erlynne
Hettema	Mr Francklyn Hurleigh
De Potter	Mr Frank Farrington
Caoudal	Mr. F. Howard Lange
Joseph	Mastar Lores Grimm
A Royal Personage known as M. Anvers	Mr. George Leslie
A Concierga	Mr. William Parker
A Porter	Mr. Howard Pitts
A Carrier	Mr. Chas. Blaisdell
A Mephistopheles	Mr. Edward Collins
Servant of Dechelette	Mr. Serano Moore
Alice Dore	Miss Anna Stanton
Madame Hettema	Miss Eleanor Carey
Divonne	Miss Helen Harcourt
Irene	Miss Violet Goodall
Toto	Miss Ethel Harrison
Margot	Miss Edythe Terry
Tina de Monte	Miss Helen Remsen
Rosa	Miss Adelaide Cumming
Clarice	Miss Marie Striker
Stephanie	Miss Marguerite Striker
Mimi	Miss Florence Striker
Francina	Miss Mattie Howes
Fanny Legrand	Olga Nethersole

Artists, Models, Danseuses, Musicians and Guests.

ACT I.—SCENE 1—At Dechelatte's. SCENE 2—At "Sapho's."
ACT II.—At Jean's.
ACT III—At Jean's and Fanny's
ACT IV.—At Fanny's.

In consequence of the very heavy setting of the scenes, after Act I. there will be a wait of 20 minutes; after Act II., 10 minutes, and after Act III., 10 minutes.

The Scenery designed and painted by Ernest Albert.
Scenic Construction by McDonald and Hagan
Properties by Siedel, New York City
Miss Nethersole's costumes by Worth, Doucet & Redfern, Paris.
Other costumes in Act I are by Mme. Marguerite Farrington.
The dances arranged by Mons. Marwig, of the New York Theatre.
Incidental music by Mr Paul Shindler.

Illustrated Souvenir of Miss Nethersole may be procured at the box office of the theatre.

The play has been produced under the direction of OLGA NETHERSOLE.

EXECUTIVE STAFF FOR OLGA NETHERSOLE.

Press Representative	Mr. Leopold Jordan
Acting Manager	Mr. Slaine Mills
Stage Manager	Mr George C are

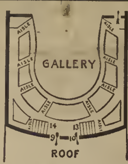
General Manager.
Mr LOUIS NETHERSOLE.

BETTER THAN 5 CENT CIGARS

Old Virginia Cheroots

3 FOR 5 CENTS

300 MILLION SOLD THIS YEAR



Exits 9 and 10, to Roof to Grand Hotel. Exits 13 and 14, by Stairs to Broadway.

Programms printed, published and controlled by Frank V. Strauss & Co., 110-114 Wooster St., N. Y.

WALLACK'S

Proprietor and Manager.............................Mr. Lester Wallack

Doors Open at 7.30 P.M. Commences at 8 o'clock.

EVERY EVENING at 8, and
Saturday Matinee at 1.30,

FOR THE WEEK ENDING MAY 15, 1880,

Will be presented the New Drama, adapted from the French, by Mr. George Hoey, entitled

A CHILD
OF THE
STAT

WITH

New Scenery ....by ...... Messrs. J. Clare and J. Johnson
Mechanism and Appointments .. by .... Mr. F. Dorrington
Overture and Incidental Music composed by .... Mr. Thomas Baker
The Costumes.......................by.......................... Mr. George Flennery

and the following

DISTRIBUTION OF CHARACTERS:

THE COUNT MAURICE DeLANCY	Mr. MAURICE BARRYMO
CHRISTIAN, an Advocate	Mr. CERALD EYR
FREDERICH VON HELMICH (Chief Magistrate of the Hague)	Mr. JOHN CILBERT
HEINRICH (a Magistrate, Christian's Uncle)	Mr. HARRY EDWARDS
CROS RENÉ	Mr. LESTER WALLACK
FRITZ (Host of the Corne d'Or)	Mr. W. J. LEONARD
BIDOCHE (a Wanderer)	Mr. CEORCE ULLMER
HANS VERNER (a Jailer)	Mr. C. E. EDWI
CARL (a Servant)	Mr. H. PEARSO
CERTRANDE (a Child of the State)	Miss EMILY
LOUISE VON HELMICH (Von Helmich's Wife)	Mise ROS
MARIE (their Ward)	Miss MARION
CARLINE (a Child of the State)	Miss STELLA BO

SYNOPSIS OF SCENERY.

ACT I.
COMPROMISED.

COURTYARD OF THE HOTEL CORNE d'OR, AT THE HAGUE

BY JOSEPH CLARE.

ACT II.
THE THREAT.

PARTMENTS IN THE HOUSE OF M. von HELMICH.

BY JOSEPH CLARE.

ACT III.
THE DUEL.

Drawing Room at M. von Helmich's, with view of the Canal and Distant Countr

BY JOSEPH CLARE.

ACT IV.
THE CONFESSION.

Room in a Lodging House within the precincts of the Jail.

BY J. A. JOHNSON.

ACT V.
THE PRISONER.

The Prison at the Hague, with Corridors, Stairways and Cells of the Con

BY J. A. JOHNSON.

During the Evening the Band, under the direction of Mr. THOMAS BAKE will perform the following selections:

OVERTURE—"A Child of the State."	Baker
OPERATIC POTPOURRI—"Carmen,". (Arranged by Thomas Baker)	Bizet
VALSE—"Autograph,"	Strauss
BALLAD—"When my Locks are Turning Grey,"	Danks
GERMAN LIED "Coming of Spring"	Bach

ACTINC MANACER	Mr. JOHN CILBERT
STACE DIRECTOR	Mr. W. R. FLOYD
PROMPTER	Mr. J. S. WRICHT
TREASURER	Mr. THEO. MOSS

BOX OFFICE OPEN FROM 8 A. M. TO 4 P. M.

Metropolitan Job Print, 28 Ann Street, and 12 Union Square, N. Y.

WALLAC

Proprietor and Manager, - - - Mr. Le

DOORS OPEN AT 1 and 7.30 P. M. COMMENCES AT 1.3

Friday Evening, March

EVERY EVENING at 8,

AND

SATURDAY MATINEE at 1.30

UNTIL FURTHER NOTICE,

Will be presented Sheridan's Five-Act Comedy, entitled

THE RIVALS!

— WITH —

NEW SCENERY by Messrs. J. CLARE and J. MAZZANOVICH
APPROPRIATE MUSIC, arranged by Mr. THOMAS BAKER
STAGE MECHANISM by Mr. F. DORRINGTO
FURNITURE & APPOINTMENTS by Mr. E. SIED

And the following

DISTRIBUTION OF CHARACTERS:

Sir Anthony Absolute,	Mr. John Gilbert
Captain Absolute,	Mr. Osmond Tearle
Bob Acres,	Mr. William Elton
Falkland,	Mr. H. M. Pitt
Sir Lucius O'Trigger,	Mr. Gerald Eyre
David,	Mr. D. Leeson
Fag,	Mr. C. E. Edwin
Thomas, a Coachman,	Mr. W. J. Leonard
Servant,	Mr. H. Pearson, Jr.
Boy,	Master Simpson
Lydia Languish,	Miss Rose Coghlan
Mrs Malaprop,	Mme. Ponisi
Julia,	Miss Stella Boniface
Lucy,	Miss Emma Loraine

During the evening the band, under the direction of Mr Thomas Baker will perform the following selections:

OVERTUUE, 'Fidelio,'	Beethoven
OPERATIC AIRS "Chimes of Normand	Planquette
VALSE, "Mon Reve,"	Waldteufel
ARIA, "Don Giovanni," (Solo Cornet)	Mozart

In preparation,

THE WORLD

ALSO

A NEW PLAY

Of powerful and sustained interest.

Due notice will be given of the reproduction of

FORGET-ME-NOT

Acting Manager Mr. John Gilbert
Prompter Mr. J. S. Wrig
Treasurer Mr. Theo. Mose

BOX OFFICE OPEN FROM 8 A.M. TO 4 P.M.

Metropolitan [illegible] and 12 Union [illegible] New York

FOR THE BENEFIT OF

MR. CLARKE.

Acting Manager,

GUSTAVUS THE THIRD;

Or, the Masked Ball,

In compliance with the custom adopted in London, and at the Theatres Royal, Dublin, Edinburgh, and Bath, on t production of this highly successful Drama, the Visitors to the Lower Boxes will be admitted in the last act on the Stag to join in the MASKED BALL, or as Spectators in the Galleries which will be erected on the Stage. The regulati and arrangement will be explained by the Box-keeper at the Box-office, to parties taking tickets for the Lower Boxes

Mr. SINCLAIR,

Of the Theatres Royal, Drury Lane and Covent Garden, has kindly tendered his services for this night, and will perform the character of APOLLO.

SECOND WEEK OF

MR. COOPER,

Of the Theatres Royal, Drury Lane and Covent Garden, who will perform the character of GUSTAVUS.

SECOND WEEK OF

MR. MACKAY,

Of the Theatre Royal, Edinburgh.

LAST NIGHT OF THE CELEBRATED DANCERS,

MR. GILBERT & MISS BALLIN,

Of the Theatres Royal, Drury Lane and Covent Garden, whose services have been kindly extended on this occasio and who will introduce the Dances, in the Opera, in which they originally appeared at the Theatre Royal, Covent Garde

This present MONDAY, Sept. 7, 1835

Will be produced, for the First Time here, the Grand Operatic Drama of

GUSTAVUS III,

Or the Masked Ball.

As performed with undiminished attraction for two entire seasons at the Theatre Royal, Covent Garden.
The Play translated and adapted for the English stage by J. R. PLANCHE, Esq. –The Music by AUBER:
Arranged for the English stage by Mr T. COOKE.

DRAMATIS PERSONÆ

Gustavus the Third............ (King of Sweden)............Mr. COOPER,
(As performed by him at the Theatre Royal, Covent Garden, his sixth appearance here)

Oscar........ (Page to the King)............Miss CHAPLIN
Count d'Essen ...(Grand Equerry) ....Mr HAMILTON
Baron Bjelke ......(Private Secretary)..........Mr. LACY
Count Horn...............................Mr. WEBSTER
Count Ribbini..............................Mr. BENWELL
Baron Ehrensward........................Mr. DURAND
Baron Pechlin...............................Mr. LINDSAY
Lieutenant-Colonel Lilhenhorn..............Mr. FRAZER

Captain Ankarstrom...............Mr. G. HORNCASTLE
Count Schwartzin ....Mr. ANDREWS
Christian Engleheart ....(a Sailor)............Mr BAKE
Officers, Peasants, &c............Messrs. CUNNINGHAM, GRANBY, ENGLAND, JONAS, &c
Madame Ankarstrom ....Mrs. SHAW
Arvedson ....(a Fortune Teller) ....Mrs STANLEY

Swedish Peasants, &c.................Mrs WEBSTER, Mrs. BENWELL, Mrs GRANBY, Miss WEBSTER, &c.

Incidental to the Piece.

THE FOLLOWING SCENERY, &c., PAINTED BY MESSRS. PARKER & JOHNSON

Act I.—A SALOON IN THE PALACE OF STOCKHOLM.—A STREET IN STOCKHOLM, with th TRIUMPHAL ARCH of QUEEN CHRISTIAN.

FORTUNE TELLER'S HUT. In the back, a Door opening on the Sea Beach, and a Window, through which ar seen Part of the Port and the Roads of Stockholm, Vessels at Anchor, &c.

ACT II.—A DESOLATE SPOT WITHOUT THE WALLS OF STOCKHOLM

Appropriated to the Execution and Exposure of Criminals. The City and Fauxbourgs of Stockholm are seen in the distance; the Sea, Shipping, &c. The Scene is partially lighted by the Moon.

A STREET IN STOCKHOLM.—AN APARTMENT AT ANKARSTROM'S.

Act. III.—GARDEN AND TERRACE OF THE PALACE, BY MOONLIGHT.

THE MASKED BALL,

In which will be introduced the celebrated **DANSE DES FOLIES**, with new and appropriate Dresses.

Principal Folie...Miss BALLIN
Folies ... .Mesdames BAKER and BENWELL, Miss STANLEY, and Madlle. MARIE

COMIC DOUBLE DANCE, in the Characters of a NEAPOLITAN SOLDIER and BRITISH SAILOR, By Mr T. RIDGWAY and Mr. JONAS.

CHARACTERISTIC MILITARY PAS, by Mr J. RIDGWAY and Madlle. MARIE.

Grand Pas de Deux, by Mr. Gilbert and Miss Ballin.

GRAND GALOPADE, AND PROMENADE OF THE CHARACTERS.

The Dances, Galopade, Promenade of Characters, &c., in this Scene, under the immediate direction of Mr. GILBRT

The entire of the Stage in the last Scene will be fitted up so as to represent the Stage of the Opera House at Stockholm the side wings being removed, and Galleries fitted up for Spectators; the whole of the Stage covered with a Painte Cloth, with the Arms of Sweden in the centre, and fanciful Devices, prepared expressly for this occasion; the Sce forming a SPLENDID BANQUET HALL, BRILLIANTLY ILLUMINATED

INCIDENTAL TO THE PIECE, THE FOLLOWING SONGS, DUETS, CHORUSES, &c.

CHORUS.—"May all good spirits guard our patriot King," by the CHARACTERS
SONG.—"To read the stars," ....Miss CHAPLIN
SONG.—"I love her," ....Mr FRAZER
DUET.—"Oh Gustavus, noble master,"... Mr. G. HORNCASTLE and Mr. FRAZER
SONG & CHORUS.—"Answer mighty sorceress," Mr BENWELL and CHARACTERS
"Long live the King," ....Chorus by the CHARACTER
SONG.—"When time hath bereft thee," ... Mr. G. HORNCASTL
SONG.—"Invitation to the ball," .... Miss CHAPLI
SONG.—"Love I abjure thee," ....Mr FRAZE
SONG.—"From me you nought shall learn,"...... Miss CHAPL
FINALE...By the CHARACTER

After the Opera, a New Farce, not acted this season, called A

Soldier's Courtship.

Colonel Gayton. –(*As originally performed by him in London*) ...Mr. COOPER,
Lady Melford........................ .Mrs. SHAW | Fanny.................................. .Mrs CLARKE

To conclude with the Musical Farce of

MIDAS.

IMMORTALS.

Apollo..Mr. SINCLAIR

Jupiter ....Mr. WEBSTER
Mars. ....Mr. LINDSAY
Mercury.......................................Mr. J. RIDGWAY
Bacchus ....Mr GRANBY
Vulcan...Mr T. RIDGWAY
Momus ....Mr. JONAS
Boreas ....Mr. ENGLAND

Juno ....Mrs. E BENWEL
Venus ....Mrs BAKE
Minerva ....Mrs. WEBSTE
Ceres..Miss STANLEY
Pomona ....Miss S. CHAPLI
Hebe. ....Miss WEBSTE
Flora. ....Miss GRANB

MORTALS.

Midas...Mr. MACKAY

Sileno ....Mr. ANDREWS
Dametus ....Mr. BENWELL
Pan ....Mr SLATTER

Daphne ....Miss GEORG
Nysa ....Miss CHAPLI
Mysis ....Mrs GRANB

INCIDENTAL TO THE FARCE, THE FOLLOWING SONGS, DUETS, &c.

SONG. "Jove in his chair,". ....By the CHARACTERS
SONG.—"Be by your friends advised,"...............Mr SINCLAIR
DUET. "Since you mean to hire for service,"... Mr. ANDREWS and Mr. SINCLAIR
SONG.—"Pray Goody," ....Mr. SINCLAIR
QUARTETTE.—"Mama, how can you be so ill-natured," Mrs GEORGE, Miss CHAPLIN, Mrs. GRANBY, and Mr. ANDREWS
[illegible] [illegible] shepherd's merry lip," ....Mr. SLATTER
[illegible] [illegible] [illegible]," ....Mr. BENWELL
[illegible] [illegible] taught [illegible] to see to," ....Miss GEORGE
[illegible] [illegible] [illegible]," ....Mr. SINCLAIR
SONG.—"If you can caper," ....Miss GEORG
DUET.—"My minikin Miss,". .Miss GEORGE & Miss CHAPLI
SONG.—"O what pleasure will abound,"...............Mr MACKA
TRIO.—"I'll snare, I'll tear, O rare,"..................Mr. MACKAY, Mr. SLATTER, Mr. GRANB
CHORUS.—"O tremendous justice Midas," By the CHARACTER
SONG.—"Now I'm seated," .... Mr. MACKA
SONG.—"A plague of this pother,"........................ Mr SLATTE
SONG.—"The spring time of the year,"......... Mr. SINCLAI
SONG & CHORUS.—"Apollo I am,"...............Mr SINCLAI and CHARACTER

[illegible] [illegible] of Mr CLARKE, No 1, Houghton street, Williamson-square, and of Mr. Parker, at the Box-offi of the Theatre, where Places may be taken from Ten till Three o'clock.

LOWER BOXES, 4s; UPPER BOXES, 3s 6d; PIT, 2s 6d; GALLERY, 1s.
Doors to be opened at Half-past Six, and the Performances to commence at Seven o'clock.

On TUESDAY,

A Favourite Drama, and other Entertainments,

In which Mr. COOPER and Mr. MACKAY will perform

ROCKLIFF AND DUCKWORTH, PRINTERS, CASTLE STREET.

THEATRE ROYAL, LIVERPOOL.

Third appearance these Eleven Years of

Mr. W. FARREN,

Of the Theatres-Royal, Drury Lane and Covent Garden, who is engaged for TEN NIGHTS.
The new Play of the

MINISTER AND THE MERCER,

In which Mr. FARREN will appear as Count Bertrand de Rantaau, (a celebrated Political Character,)
will be performed This Evening.
With the New Farce of

NICHOLAS FLAM, ATTORNEY-AT-LAW,

Which was received on Monday last with the greatest approbation, and in which Mr W. FARREN will sustain the character of Nicholas Flam, as written for and originally performed by him in London.

This present WEDNESDAY, NOV. 5, 1834,

Will be presented, the favourite New Play, produced last season at the Theatre-Royal, Drury-Lane, and performed there nightly with the greatest success, called the

MINISTER
AND THE
MERCER.

Adapted for Representation, and translated from Mons. Scribe's Work, "BERTRAND ET RATON,"
by Alfred Bunn, Esq.

This Drama was originally produced in Paris, with the approbation at least of the Government, it is said, for the purpose of throwing ridicule upon popular commotion. The character of the Mercer, who is represented as the idol of the people, is reported to be a caricature sketch from M. Lafitte; while Prince Talleyrand has evidently been the original of the Minister. The scene is laid in Copenhagen, during the reign of the imbecile Monarch Christian the Seventh; and the subject of the plot is the banishment of the Queen Consort (sister of George the Third) and the ruin of Struensee, her favourite, by the Count Bertrand de Rantzau, who, by the aid of the Queen-Mother, and the instrumentality of his tool the Mercer, attains his end, and becomes Prime Minister.

The following Introduction to the Play is published by the Translator :

The circumstances which have attended the production of this adaptation of Monsieur Scribe's splendid work, *Bertrand et Raton*, render it necessary that I should say a few words on the misconception of others, and for the exculpation of myself.

An objection was taken against this Comedy, in its present state, from an impression that one of its *dramatis personæ* "claimed kindred" with the Royal Family of England, and its representation was consequently interdicted. I remonstrated in person against this mistake, having previously addressed a letter, of which the following is a copy, to his Majesty's Vice-Chamberlain :—

London, Jan. 17, 1834.

My Lord,—The Examiner of Plays having apprised me, on the 10th instant, he had conveyed his opinion to your Lordship, that the Play of *The Minister and the Mercer*, now in active preparation at Drury-Lane Theatre, "contained nothing inadmissible upon the boards of our theatres, except a few casual words or passages, as in almost every other MS. which he has to examine," and having this day sent me word that your Lordship, notwithstanding such usual form and examination, refuses to sign a license for it, I have taken the liberty of addressing you on the subject, inasmuch as a play more upholding ORDER, LAW, and CONSTITUTED AUTHORITY was never submitted to public opinion.

I have already, on the faith of the examiner's report, gone to a very great expense in preparing this piece to be produced at a very critical period of the year, when the departure of the holiday supporters of the theatre so lessens the receipts that novelty alone can meet the deficiency. I rely on this play to effect such object, and if deprived of the opportunity of representing it, I have no other present means of counteracting the difficulty, and must, therefore, be a loser to an alarming amount.

In addition to this argument, it may have escaped your Lordship's recollection that the very fact of a license being refused me will induce the managers of other theatres (not far from Drury-Lane Theatre, and yet out of the Chamberlain's jurisdiction) to produce the piece ; and the very question raised upon it will excite feelings that its performance, as now meditated, never can.

I therefore respectfully solicit your Lordship to point out such passages as may be deemed objectionable, that they may be immediately expunged, and the play, under your Lordship's revision, produced without further delay.

I have the honour to be,
My Lord,
Your Lordship's obedient servant,
A. BUNN.

To the Right Hon. the Earl of Belfast,
Vice Chamberlain,
Pavilion, Brighton.

My application was received with that attention and courtesy which are characteristic of the Earl of Belfast, and a license was immediately granted, subject to certain alterations. Communications have since passed respecting the supposed portraiture of the character of *Bertrand*, to which I have been able to furnish no other reply than the established adage, "*qui capit ille facit.*"

London, February 8, 1834.

CHARACTERS OF THE DRAMA.

Count Bertrand de Rantzau (Member of the Council, under the administration of Struensee) Mr. W. FARREN
(As originally performed by him.)
The Baron Gœlher ···· ..(Nephew to the Lord High Admiral)........ . ...Mr. LACY
Lord Falkensteid ...(the Secretary at War)....Mr. WEBSTER
Raton Burkenstaff·········· ····(a Silk Mercer)··············Mr. ANDREWS
Eric Burkenstaff............. ...(Raton's Son)............ . ....Mr. WALDRON
Count Bergheo........(a Courtier)...... .....Mr. FRAZER | Colonel Koller........................Mr. DURAND
John.. .... (one of Burkenstaff's Shop Boys) ....Mr. SLAITER
President of the Supreme Court of Justice..........................Mr. GRANBY
Dorsten.. ....(Servant of the Royal Household).........Mr HENRY
Joseph....(Servant to Lord Falkensteid)....Mr. BENWELL
Courtiers and Citizens ....Messrs. LINDSAY, &c.
Marie Julie.. .....(Queen Dowager, and Mother of Christian VII., King of Denmark)...Mrs. BROOKS
Christine............(Daughter of Lord Falkensteid)...........Miss CRISP
Madame Burkenstaff........(Wife of Raton Burkenstaff)............ Mrs. CLARKE

After which, (for the second time) the New Farce of

Nicholas Flam,
ATTORNEY-AT-LAW.

Nicholas Flam ··········(Attorney-at-Law)··········Mr. W. FARREN,
(As written for and originally performed by him in London.)

Shrimp.... ....(his Clerk) ....Mr. BAKER	Harriet ·············· . . ··Miss SEYMOUR
Lord Pedigree ········ ·· ····Mr. WEBSTER	Mrs. Nibble ··· ···············Mrs. GRANBY
Mr. Fitzsmith······.............Mr. DURAND	Mrs. Mary Puddicombe ....Mrs. BROOKS
Doctor Birch ....Mr. GRANBY	

The Box-office is open every Day from Ten till Three, when Places may be taken of Mr. Parker.
BOXES, 4s.—UPPER BOXES, 3s 6d.—PIT, 2s. 6d.—GALLERY, 1s.
Doors to be opened at Half-past Six, and the Performance to commence at Seven o'Clock precisely.

On THURSDAY, Nov. 6,
Will be performed, for the first time, a New Drama, in Two Acts, called

MARRIED LIFE

Mr. Coddle...Mr. W. FARREN,
(As written for and originally performed by him.)
After which, the New Farce of

UNCLE JOHN.

Uncle John.... ..... (his original character)·· ....Mr. W. FARREN.
To conclude with, (for the second time these twenty-two years) the Musical Farce of the

FLITCH OF BACON.

Arrangements have been made with

MR. DUCROW,

Of the Royal Amphitheatre, London, who, with the whole of his London Company, will commence their Performances at this Theatre on the close of Mr. DUCROW'S season at the Theatre-Royal, Manchester.
The Splendid Pageant of **THE SEVEN CHAMPIONS**; or,

ST. GEORGE AND THE DRAGON,

And other Novelties, which were so highly attractive last season at the Theatre-Royal, Drury Lane, will be produced with all the magnificence and auxiliary aid of

MR. DUCROW'S LONDON ESTABLISHMENT.

ROCKLIFF AND DUCKWORTH, PRINTERS, CASTLE STREET.

THEATRE ROYAL, LIVERPOOL.

For the BENEFIT of MISS

HUDDART

And the LAST NIGHT but THREE of her appearance here this season, in consequence of the commencement of her Engagement at the Theatre-Royal, Dublin, on Monday next.
On this occasion,

Mr. Macready

Has kindly granted the aid of his valuable services, and will perform his favourite character of WERNER, in Lord Byron's Tragedy of that name, being positively his Last Appearance.

This present TUESDAY, OCTOBER 14, 1834,

Will be presented Lord Byron's Tragedy of

WERNER

OR, THE INHERITANCE.

Werner .... Mr. MACREADY

Baron Stralenheim	Mr. WEBSTER	Rodolph	Mr. DURAND
Gabor (a Hungarian)	Mr. COOKE	Arnheim	Mr. LINDSAY
Ulric	Mr. LACY	Meister	Mr. VINING
Idenstein (Intendant of the Old Palace)	Mr. BAKER	Ludwig	Mr. GRANBY
Fritz	Mr. SLAITER	Herman	Mr. CUNNINGHAM
Henrick	Mr. HENRY		
Eric	Mr. BENWELL	Ida Stralenheim	Miss SEYMOUR

Josephine .... Miss HUDDART

After which, (positively for the last time) the Splendid Melo-Dramatic Musical Spectacle of

BLUE BEARD.

With entirely NEW and SPLENDID SCENERY, DRESSES, BANNERS, PROPERTIES, &c.
The Mechanical Figures and Machinery, by Mr. WILMORE.—The Scenery painted by Mr. C. PARKER. Mr. JOHNSTONE, and Assistants.—The Dresses by Mr. MARSHALL, Mrs. HALL, and Assistants.
The Properties by Mr. HARRISON and Assistants.

Shacabac .... Mr. BROWNE

Abomelique (Blue Beard)	Mr. LACY	Procession, Chorus, &c.,	Messrs. CUNNINGHAM LINDSAY, HENRY, VINING, & BENWELL,
Ibrahim	Mr. BAKER		
Selim	Mr. FRAZER		
First Spahi	Mr. ANDREWS	Fatima	Miss GEORGE
Second Spahi	Mr. DURAND	Irene	Miss SEYMOUR
Third Spahi	Mr. WEBSTER	Beda	Miss AYRES
Fourth Spahi	Mr. GRANBY	Ladies in Procession, Chorus, &c.,	Mrs. GRANBY Mrs. WEBSTER, Mrs. BENWELL, Misses WEBSTER, Miss GRANBY, and Miss LLOYDS
Tambourino	Master LLOYDS		
Banneretto	Master C. LLOYDS		

Programme of the Scenery, Procession, Incidents, &c.:

IBRAHIM'S COTTAGE. TURKISH VILLAGE, & MOUNTAINOUS COUNTRY,
Over which BLUE BEARD'S PROCESSION is seen to pass.
GRAND ENTRY of BLUE BEARD, under a CANOPY, mounted on the STUPENDOUS

ELEPHANT, RAJAH,

Belonging to **MR. ATKINS**, Proprietor of the ZOOLOGICAL GARDENS, and whose sagacity has been the theme of admiration of the numerous Visitors of that Establishment, accompanied by the

Young Elephant, Lolpiero.

(Also from the Zoological Gardens) BEARING RICH PRESENTS TO FATIMA.

TURKISH PALANQUIN,

IN WHICH FATIMA IS CONVEYED TO ABOMELIQUE'S CASTLE.

FULL MILITARY BAND IN THE PROCESSION,

Playing the Celebrated MARCH in BLUE BEARD.

GRAND CHAMBER IN THE CASTLE OF BLUE BEARD.

GARDEN OF ABOMELIQUE,

ILLUMINATED BY A

SPLENDID REVOLVING STAR!

Constructed, for the occasion, by Mr. HARPER, of the Oil Gas Works.

Splendid Blue Chamber in Abomelique's Castle; and Magic Change, on the Doors being opened by Fatima,

THE COURT YARD OF THE CASTLE, WITH TURRET AND DRAWBRIDGE.
THE SEPULCHRE OF BLUE BEARD'S MURDERED WIVES.
COMBAT BETWEEN ABOMELIQUE AND SELIM. in which the former is overthrown.

Tickets to be had of Miss HUDDART, 36, Hunter-street, and of Mr. Parker, at the Box-office of the Theatre, where Places may be taken from Ten till Three.

On WEDNESDAY, the favourite Drama of **THE EXILE.**
Daran, Mr. WALDRON | Baron Altradoff, Mr. BROWNE | Alexina, Miss HUDDART
After which, the Interlude of **THE RENDEZVOUS.**
To conclude with the Nautical Drama of **BLACK-EYED SUSAN.**

On THURSDAY, the Play of THE FOUNDLING OF THE FOREST. To conclude with the Opera of DER FREISCHUTZ.

On FRIDAY, for the BENEFIT of Mr. COOKE, THE BLIND BEGGAR OF BETHNAL GREEN—THE RENT DAY—and THE WANDERING BOYS.

Mr. W. FARREN,

Of the Theatres-Royal, Drury Lane and Covent Garden, is engaged for TEN NIGHTS at this Theatr and will make his first appearance in Liverpool these Eleven Years in the early part of next month.

Arrangements have been made with

MR. DUCROW,

Of the Royal Amphitheatre, London, who, with the whole of his London Company, will commence their Performances at this Theatre on the close of Mr. DUCROW'S season at the Theatre-Royal, Manchester
The Splendid Pageant of

St. George & the Dragon,

And other Novelties, which were so highly attractive last season at the Theatre-Royal, Drury Lane, will be produced with all the magnificence and auxiliary aid of

MR. DUCROW'S LONDON ESTABLISHMENT.

THEATRE ROYAL, LIVERPOOL.

LAST NIGHT BUT ONE OF

Mr. Macready,

Of the Theatres-Royal, Drury Lane and Covent Garden, who will appear this Evening in his Original Character of

SARDANAPALUS,

In Lord Byron's celebrated Tragedy of that name, which was received on Wednesday Evening with the most tumultuous applause

LAST NIGHT BUT ONE of the grand Romantic Musical Drama of

BLUE BEARD,

In which the stupendous

ELEPHANT RAJAH,

And the

Young Elephant,

LOLPIERO,

Belonging to Mr ATKINS, of the Zoological Gardens, will be introduced.

This present FRIDAY, OCTOBER 10*th*, 1834,

Will be performed (for the last time) Lord Byron's celebrated Tragedy, as produced last season at the Theatre-Royal, Drury Lane, with the greatest success, called

SARDANAPALUS

Sardanapalus (King of Nineveh, Assyria, &c.) Mr MACREADY
(As originally performed by him in London)
Salamenes ..... (the King's Brother-in-Law ..... Mr. WALDRON
Arbaces ....(the Mede who aspired to the Throne) .... Mr. LACY
Beleses ....(a Chaldean and Soothsayer) ....Mr WEBSTER
Altada ....(an Assyrian Officer of the Palace..... ....Mr. LYON
Pania ....(favourite Officer of the King) ....Mr. DURAND
Zames, Sfero, Balea, Manes, } Officers of the King's Household) { Mr. BENWELL, Mr. CUNNINGHAM, Mr. GRANBY, Mr. VINING
Lysandes..........Mr. HENRY | Clymates. ....Mr LINDSAY
Herald ......(attached to the Rebel Party)...... .Mr SLATTER
Zarina..........(the Queen) ....Mrs VINING
Myrrha..........(her second appearance in that character)...........Miss HUDDART,
Who is engaged for a short period previous to the commencement of the season at the Theatre-Royal, Dublin.

The New Scenery painted by Messrs Parker and Johnson—The Machinery constructed by Mr. Wilmore—The Dresses by Mr. Marshall—The Properties by Mr Harrison

The following New Scenery has been prepared expressly for the occasion:—

THE GRAND PORTAL OF THE PALACE,
WITH DISTANT VIEW OF ASSYRIA
SPACIOUS HALL OF NIMROD,
WITH THE ROYAL BANQUET.
FALL OF SARDANAPALUS,
BY THE BURNING OF HIS PALACE,
DISCOVERING THE CONFLAGRATION, AND
FALL OF NINEVEH,
From Martin's celebrated Picture.

After which, (for the last time) the Splendid Melo-Dramatic Musical Spectacle of

BLUE BEARD.

With entirely NEW and SPLENDID SCENERY, DRESSES, BANNERS, PROPERTIES, &c. The Mechanical Figures and Machinery, by Mr. WILMORE—The Scenery painted by Mr. C. PARKER, Mr. JOHNSTONE, and Assistants—The Dresses by Mr. MARSHALL, Mrs. HALL, and Assistants. The Properties by Mr. HARRISON and Assistants.

Shacabac.......................... Mr BROWNE
Abomelique......(Blue Beard) ..... Mr. LACY
Ibrahim ....Mr. BAKER
Selim ....Mr FRAZER
First Spahi..........................Mr ANDREWS
Second Spahi ....Mr. DURAND
Third Spahi ....Mr. WEBSTER
Fourth Spahi ....Mr. GRANBY
Tambourino ....Master LLOYDS
Banneretto.............................Master C. LLOYDS
Procession, Chorus, &c., Messrs CUNNINGHAM, LINDSAY, HENRY, LYON, VINING, and BENWELL
Fatima.............................Miss GEORGE
Irene ....Miss SEYMOUR
Beda ....Miss AYRES
Ladies in Procession, Chorus, &c., Mrs. GRANBY, Mrs. WEBSTER, Mrs BENWELL, Misses WEBSTER, Miss GRANBY, and Miss LLOYDS

Programme of the Scenery, Procession, Incidents, &c.:

IBRAHIM'S COTTAGE. TURKISH VILLAGE, & MOUNTAINOUS COUNTRY,
Over which BLUE BEARD'S PROCESSION is seen to pass
GRAND ENTRY of BLUE BEARD, under a CANOPY, mounted on the STUPENDOUS

ELEPHANT, RAJAH,

Belonging to **MR. ATKINS,** Proprietor of the ZOOLOGICAL GARDENS, and whose sagacity has been the theme of admiration of the numerous Visitors of that Establishment, accompanied by the

Young Elephant, Lolpiero.

(Also from the Zoological Gardens) BEARING RICH PRESENTS TO FATIMA.
TURKISH PALANQUIN,
IN WHICH FATIMA IS CONVEYED TO ABOMELIQUE'S CASTLE
FULL MILITARY BAND IN THE PROCESSION,
Playing the Celebrated MARCH in BLUE BEARD.
GRAND CHAMBER IN THE CASTLE OF BLUE BEARD.
GARDEN OF ABOMELIQUE,
ILLUMINATED BY A
SPLENDID REVOLVING STAR!
Constructed, for the occasion, by Mr. HARPER, of the Oil Gas Works.
Incidental to the Scene,
A Pas de Deux by Mr. and Miss Smith.
Splendid Blue Chamber in Abomelique's Castle; and Magic Change, on the Doors being opened by Fatima,
THE COURT YARD OF THE CASTLE, WITH TURRET AND DRAWBRIDGE.
THE SEPULCHRE OF BLUE BEARD'S MURDERED WIVES.
COMBAT BETWEEN ABOMELIQUE AND SELIM, in which the former is overthrown

The Box-office is open every Day from Ten till Three, where Places may be taken of Mr. Parker.
BOXES, 4s.—UPPER BOXES, 3s 6d.—PIT, 2s 6d.—GALLERY, 1s.
Doors to be opened at Half-past Six, and the Performance to commence at Seven o'clock precisely.

⁂ There will be no Performance on Saturday.

On MONDAY next, Shakspeare's Historical Play of

HENRY VIII.

Cardinal Wolsey .... Mr MACREADY | Queen Katharine .... Miss HUDDART

To conclude with Mr. Knowles' Play of

WILLIAM TELL.

William Tell ... Mr MACREADY | Emma .... Miss HUDDART

Being for the Benefit of Mr. Macready,

AND THE LAST NIGHT OF HIS ENGAGEMENT.

The popular Comedian,

Mr. W. FARREN,

Of the Theatres-Royal, Drury Lane and Covent Garden, is engaged for TEN NIGHTS at this Theatre, and will make his first appearance in Liverpool these Eleven Years in the early part of next month.

Arrangements have been made with

MR. DUCROW,

Of the Royal Amphitheatre, London, who, with the whole of his London Company, will commence their Performances at this Theatre on the close of Mr DUCROW'S season at the Theatre-Royal, Manchester.

The Splendid Pageant of

St. George & the Dragon,

And other Novelties, which were so highly attractive last season at the Theatre-Royal, Drury Lane, will be produced with all the magnificence and auxiliary aid of

MR. DUCROW'S LONDON ESTABLISHMENT.

ROCKLIFF AND DUCKWORTH, PRINTERS, CASTLE STREET.

THEATRE ROYAL, LIVERPOOL.

Mr. Macready,

Of the Theatres-Royal, Drury Lane and Covent Garden, is Engaged for SIX NIGHTS, and will make his fourth appearance here these three years this evening.

LAST TWO NIGHTS of the grand Romantic Musical Drama of

BLUE BEARD,

In which the stupendous

ELEPHANT RAJAH,

And the

Young Elephant,

LOLPIERO,

Belonging to Mr. ATKINS, of the Zoological Gardens, will be introduced.

This present THURSDAY, OCTOBER 9th, 1834,

Will be performed Mr Knowles' Tragedy of

VIRGINIUS.

Virginius .... Mr MACREADY

Icilius	Mr. COOKE	Titus	Mr BAKER
Appius Claudius	Mr LACY	Cneius	Mr. LYON
Caius Claudius	Mr DURAND	Marcus	Mr LINDSAY
Numitorius	Mr. WEBSTER	Servius	Mr. SLAITER
Siccius Dentatus	Mr. ANDREWS	Junius	Mr. GRANBY
Lucius	Mr. BENWELL		
Spurius Oppius	Mr VINING	Servia	Mrs. BROOKS
Vibulanus	Mr. HENRY	Matrons	Messds WEBSTER, GRANBY, E. BENWELL, and Miss AYRES
Publius	Mr. CUNNINGHAM		

Virginia .... Miss HUDDART

Who is engaged for a short period previous to the commencement of the season at the Theatre-Royal, Dublin.

After which (for the tenth time) the Splendid Melo-Dramatic Musical Spectacle of

BLUE BEARD.

With entirely NEW and SPLENDID SCENERY. DRESSES, BANNERS, PROPERTIES, &c. The Mechanical Figures and Machinery, by Mr. Wilmore.—The Scenery painted by Mr. C. Parker, Mr Johnstone, and Assistants.—The Dresses by Mr. Marshall, Mrs. Hall, and Assistants. The Properties by Mr. Harrison and Assistants.

Shacabac .... Mr BROWNE

Abomelique (Blue Beard)	Mr LACY	Procession, Chorus, &c., Messrs CUNNINGHAM, LINDSAY, HENRY, LYON, VINING, and BENWELL	
Ibrahim	Mr. BAKER		
Selim	Mr FRAZER		
First Spahi	Mr ANDREWS	Fatima	Miss GEORGE
Second Spahi	Mr. DURAND	Irene	Miss SEYMOUR
Third Spahi	Mr. WEBSTER	Beda	Miss AYRES
Fourth Spahi	Mr. GRANBY	Ladies in Procession, Chorus, &c., Mrs. GRANBY, Mrs WEBSTER, Mrs. BENWELL, Misses WEBSTER, Miss GRANBY, and Miss LLOYDS	
Tambourino	Master LLOYDS		
Bannieretto	Master C. LLOYDS		

IN THE COURSE OF THE PIECE, THE FOLLOWING SONGS, DUETS, &c.:—

Duet—"Twilight glimmers o'er the steep,"	Mr. FRAZER and Miss GEORGE
Quartetto—"Ruthless Robber, dread my force,"	Mr. FRAZER, Mr BAKER, Miss GEORGE, and Miss SEYMOUR
Chorus—"Mark his approach with thunder,"	BY THE CHARACTERS
Chorus—"The Car, see as the Bride ascending,"	BY THE CHARACTERS
Duet—"Yes, Beda, thus Beda, when I melancholy grow,"	Mr BROWNE and Miss AYRES
Song—"When pensive I thought on my love,"	Miss GEORGE
Song—"Some husbands will after a conjugal strife,"	Mr BROWNE
Chorus—"Lowly we bend,"	BY THE CHARACTERS
Glee—"Stand close, our comrade is not come,"	Messrs ANDREWS, BENWELL, GRANBY, and WEBSTER
Song—"Moving to the melody of music's note,"	Miss SEYMOUR
Song—"Major Domo am I of this great family,"	Mr BAKER
Duet—"No one hears, no footstep falls,"	Miss GEORGE and Miss SEYMOUR
Quartetto—"Look from the turret, Sister dear,"	Miss GEORGE, Miss SEYMOUR, Mr BROWNE, and Mr LACY

Programme of the Scenery, Procession, Incidents, &c.:

IBRAHIM'S COTTAGE. TURKISH VILLAGE. & MOUNTAINOUS COUNTRY,
Over which BLUE BEARD'S PROCESSION is seen to pass.
GRAND ENTRY of BLUE BEARD, under a CANOPY, mounted on the STUPENDOUS

ELEPHANT, RAJAH,

Belonging to MR. ATKINS, Proprietor of the ZOOLOGICAL GARDENS, and whose sagacity has been the theme of admiration of the numerous Visitors of that Establishment, accompanied by the

Young Elephant, Lolpiero.

(Also from the Zoological Gardens) BEARING RICH PRESENTS TO FATIMA.

TURKISH PALANQUIN,

IN WHICH FATIMA IS CONVEYED TO ABOMELIQUE'S CASTLE

FULL MILITARY BAND IN THE PROCESSION,

Playing the Celebrated MARCH in BLUE BEARD.

GRAND CHAMBER IN THE CASTLE OF BLUE BEARD.

GARDEN OF ABOMELIQUE,

ILLUMINATED BY A

SPLENDID REVOLVING STAR!

Constructed, for the occasion, by Mr. HARPER, of the Oil Gas Works.

Incidental to the Scene,

A Pas de Deux by Mr. and Miss Smith.

Splendid Blue Chamber in Abomelique's Castle; and Magic Change, on the Doors being opened by Fatima,

THE COURT YARD OF THE CASTLE, WITH TURRET AND DRAWBRIDGE
THE SEPULCHRE OF BLUE BEARD'S MURDERED WIVES.
COMBAT BETWEEN ABOMELIQUE AND SELIM. in which the former is overthrown.

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BOXES, 4s.—UPPER BOXES, 3s 6d.—PIT, 2s. 6d—GALLERY, 1s.
Doors to be opened at Half-past Six, and the Performance to commence at Seven o'clock precisely.

Lord Byron's Tragedy of

SARDANAPALUS

In which Mr. MACREADY sustained his Original Character, having been received on Wednesday Evening with the most tumultuous applause,

Will be REPEATED on FRIDAY EVENING.

To conclude with the splendid Musical Drama of

Blue Beard.

⁂ There will be no Performance on Saturday.

Mr MACREADY'S Engagement will close with his Benefit on Monday, October 13th, on which ccasion he will perform CARDINAL WOLSEY in the Play of KING HENRY THE EIGHTH, nd WILLIAM TELL in the Tragedy of that name.

The popular Comedian,

Mr. W. FARREN,

Of the Theatres-Royal, Drury Lane and Covent Garden, is engaged for TEN NIGHTS at this Theatre, and will make his first appearance in Liverpool these Eleven Years in the early part of next month.

Arrangements have been made with

MR. DUCROW,

Of the Royal Amphitheatre, London, who, with the whole of his London Company, will commence their Performances at this Theatre on the close of Mr. DUCROW'S season at the Theatre-Royal, Manchester.

The Splendid Pageant of

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And other Novelties, which were so highly attractive last season at the Theatre-Royal, Drury Lane, will be produced with all the magnificence and auxiliary aid of

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THEATRE ROYAL, LIVERPOOL.

Mr. Macready,

Of the Theatres-Royal, Drury Lane and Covent Garden, is Engaged for SIX NIGHTS, and will make his third appearance here these three years this present WEDNESDAY, October 8th, and will perform his Original Character of

SARDANAPALUS,

In Lord Byron's celebrated Tragedy of that name

In consequence of the continued attraction of the grand Romantic Musical Drama of

BLUE BEARD,

And to give increased and unprecedented effect to the performance of this splendid Spectacle, in addition to the

ELEPHANT, RAJAH,

Whose appearance during the last week has excited the warmest testimonies of admiration, the

Young Elephant,

LOLPIERO,

Belonging to Mr. ATKINS, of the Zoological Gardens, will also be introduced in the procession.

This present WEDNESDAY, OCT 8th, 1834,

Will be performed Lord Byron's celebrated Tragedy, as produced last season at the Theatre-Royal, Drury Lane, with the greatest success, called

SARDANAPALUS

Sardanapalus .... (King of Nineveh, Assyria, &c). .... Mr MACREADY
(As originally performed by him in London.)
Salamenes.... (the King's Brother-in-Law.... Mr. WALDRON
Arbaces .... (the Mede who aspired to the Throne) .... Mr LACY
Belesea.... (a Chaldean and Soothsayer) .... Mr WEBSTER
Altada .... (an Assyrian Officer of the Palace .... Mr. LYON
Pania.... (favourite Officer of the King) .... Mr. DURAND
Zames, Slero, Balea, Menes, } Officers of the King's Household) { Mr. BENWELL, Mr. CUNNINGHAM, Mr. GRANBY, Mr. VINING
Lysandes .... Mr. HENRY | Clymates.... Mr. LINDSAY
Herald .... (attached to the Rebel Party).... Mr. SLAITER
Zarina .... (the Queen).... Mrs. VINING
Myrrha.... (first time).... Miss HUDDART,
Who is engaged for a short period previous to the commencement of the season at the Theatre-Royal, Dublin.

The New Scenery painted by Messrs Parker and Johnson—The Machinery constructed by Mr. Wilmore—The Dresses by Mr. Marshall—The Properties by Mr. Harrison

The following New Scenery has been prepared expressly for the occasion —

THE GRAND PORTAL OF THE PALACE,

WITH DISTANT VIEW OF ASSYRIA.

SPACIOUS HALL OF NIMROD,

WITH THE ROYAL BANQUET.

FALL OF SARDANAPALUS,

BY THE BURNING OF HIS PALACE,

DISCOVERING THE CONFLAGRATION, AND

FALL OF NINEVEH,

From Martin's celebrated Picture.

After which, (for the ninth time) the Splendid Melo-Dramatic Musical Spectacle of

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Shacabac.... Mr. BROWNE
Abomelique.... (Blue Beard) .... Mr LACY
Ibrahim .... Mr. BAKER
Selim .... Mr. FRAZER
First Spahi.... Mr ANDREWS
Second Spahi .... Mr. DURAND
Third Spahi .... Mr WEBSTER
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Tambourino .... Master LLOYDS
Banneretto .... Master C. LLOYDS
Procession, Chorus, &c , Messrs CUNNINGHAM, LINDSAY, HENRY, LYON, VINING, and BENWELL
Fatima.... Miss GEORGE
Irene .... Miss SEYMOUR
Beda .... Miss AYRES
Ladies in Procession, Chorus, &c , Mrs. GRANBY, Mrs. WEBSTER, Mrs. BENWELL, Misses WEBSTER, Miss GRANBY, and Miss LLOYDS

Programme of the Scenery, Procession, Incidents, &c.:

IBRAHIM'S COTTAGE. TURKISH VILLAGE, & MOUNTAINOUS COUNTRY,
Over which BLUE BEARD'S PROCESSION is seen to pass.
GRAND ENTRY of BLUE BEARD, under a CANOPY, mounted on the STUPENDOUS

ELEPHANT, RAJAH,

Belonging to **MR. ATKINS,** Proprietor of the ZOOLOGICAL GARDENS, and whose sagacity has been the theme of admiration of the numerous Visitors of that Establishment, accompanied by the

Young Elephant, Lolpiero.

(Also from the Zoological Gardens) BEARING RICH PRESENTS TO FATIMA.

TURKISH PALANQUIN,

IN WHICH FATIMA IS CONVEYED TO ABOMELIQUE'S CASTLE

FULL MILITARY BAND IN THE PROCESSION,

Playing the Celebrated MARCH in BLUE BEARD

GRAND CHAMBER IN THE CASTLE OF BLUE BEARD.

GARDEN OF ABOMELIQUE,

ILLUMINATED BY A

SPLENDID REVOLVING STAR!

Constructed, for the occasion, by Mr. HARPER, of the Oil Gas Works.

Incidental to the Scene,

A Pas de Deux by Mr. and Miss Smith.

Splendid Blue Chamber in Abomelique's Castle; and Magic Change, on the Doors being opened by Fatima,

THE COURT YARD OF THE CASTLE, WITH TURRET AND DRAWBRIDGE

THE SEPULCHRE OF BLUE BEARD'S MURDERED WIVES.

COMBAT BETWEEN ABOMELIQUE AND SELIM, in which the former is overthrown.

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BOXES, 4s.—UPPER BOXES, 3s. 6d.—PIT, 2s. 6d.—GALLERY, 1s.
Doors to be opened at Half-past Six, and the Performance to commence at Seven o'clock precisely.

On THURSDAY, the Tragedy of

VIRGINIUS.

Virginius .... Mr MACREADY
Virginia.... Miss HUDDART

To conclude with the Splendid Musical Drama of

Blue Beard.

Mr MACREADY will appear in a favourite Character on Friday, and his Engagement will close with is Benefit on Monday, October 13th, on which occasion he will perform CARDINAL WOLSEY in the Play of KING HENRY THE EIGHTH, and WILLIAM TELL in the Tragedy of that name.

The popular Comedian,

Mr. W. FARREN,

Of the Theatres-Royal, Drury Lane and Covent Garden, is engaged for TEN NIGHTS at this Theatre, and will make his first appearance in Liverpool these Eleven Years in the early part of next month.

Arrangements have been made with

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Of the Royal Amphitheatre, London, who, with the whole of his London Company, will commence their Performances at this Theatre on the close of Mr DUCROW'S season at the Theatre-Royal, Manchester.

The Splendid Pageant of

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And other Novelties, which were so highly attractive last season at the Theatre-Royal, Drury Lane; will be produced with all the magnificence and auxiliary aid of

MR. DUCROW'S LONDON ESTABLISHMENT.

ROCKLIFF AND DUCKWORTH, PRINTERS, CASTLE STREET.

THEATRE ROYAL, LIVERPOOL.

Mr. Macready,

Of the Theatres-Royal, Drury Lans and Covent Garden, is Engaged for SIX NIGHTS, and will make his second appearance here these threa years this present TUESDAY, October 7th.

In consequence of the continuad attraction of the grand Romantic Musical Drama of

BLUE BEARD,

And to give increased and unprecedented effect to the performance of this splendid Spectacle, in addition to the

ELEPHANT, RAJAH,

Whose appearance during the last week has excited the warmest testimonies of admiratioo, tha

Young Elephant,

LOLPIERO,

Belonging to Mr ATKINS, of the Zoological Gardens, will also he introduced in the procession.

This present TUESDAY, OCTOBER 7th, 1834,

Will be performed Lord Byron's Tragedy, as adapted to the Stage by Mr Macready, called

WERNER

OR, THE INHERITANCE.

Werner .... Mr. MACREADY

Baron Stralenheim	Mr WEBSTER	Rodolph	Mr. DURAND
Gabor (a Hungarian)	Mr. COOKE	Arnheim	Mr. LINDSAY
Ulric	Mr LACY	Meister	Mr. VINING
Idenstein (Intendant of the Old Palace)	Mr. BAKER	Ludwig	Mr GRANBY
Fritz	Mr. SLAITER	Otto	Mr. LYON
Henrick	Mr HENRY	Herman	Mr. CUNNINGHAM
Eric	Mr. BENWELL	Ida Stralenheim	Miss SEYMOUR

Josephine. ....(Werner's Wife)........ Miss HUDDART

After which, (for the eighth time,) the Splendid Melo-Dramatic Musical Spectacle of

BLUE BEARD.

With entirely NEW and SPLENDID SCENERY, DRESSES, BANNERS, PROPERTIES, &c
The Mechanical Figures and Machinery, by Mr WILMORE—The Scenery painted by Mr. C. PARKER, Mr. JOHNSTONE, and Assistants—The Dresses by Mr. MARSHALL, Mrs. HALL, and Assistants.
The Properties by Mr HARRISON and Assistants

Shacabac.................. Mr BROWNE

Abomelique ... (Blue Beard)	Mr LACY	Procession, Chorus, &c.,	Messrs. CUNNINGHAM, LINDSAY, HENRY, LYON, VINING, and BENWELL
Ibrahim	Mr. BAKER	Fatima	Miss GEORGE
Selim	Mr. FRAZER	Irene	Miss SEYMOUR
First Spahi	Mr ANDREWS	Beda	Miss AYRES
Second Spahi	Mr DURAND	Ladies in Procession, Chorus, &c.,	Mrs. GRANBY, Mrs. WEBSTER, Mrs. BENWELL, Misses WEBSTER, Miss GRANBY, and Miss LLOYDS
Third Spahi	Mr WEBSTER		
Fourth Spahi	Mr. GRANBY		
Tambourino	Master LLOYDS		
Banneretto	Master C. LLOYDS		

IN THE COURSE OF THE PIECE, THE FOLLOWING SONGS, DUETS, &c :—

DUET	"Twilight glimmers o'er the steep,"	Mr FRAZER and Miss GEORGE
QUARTETTO	"Ruthless Rubber, dread my force,"	Mr. FRAZER, Mr. BAKER, Miss GEORGE, and Miss SEYMOUR
CHORUS	"Mark his approach with thunder,"	BY THE CHARACTERS
CHORUS	"The Car, see as the Bride ascending,"	BY THE CHARACTERS
DUET	"Yes, Beda, thus Beda, when I melancholy grow,"	Mr BROWNE and Miss AYRES
SONG	"When pensive I thought on my love,"	Miss GEORGE
SONG	"Some husbands will after a conjugal strife,"	Mr. BROWNE
CHORUS	"Lowly we bend,"	BY THE CHARACTERS
GLEE	"Stand close, our comrade is not come,"	Messrs ANDREWS, BENWELL, GRANBY, and WEBSTER
SONG	"Moving to the melody of music's note,"	Miss SEYMOUR
SONG	"Major Domo am I of this great family,"	Mr. BAKER
DUET	"No one hears, no footstep falls,"	Miss GEORGE and Miss SEYMOUR
QUARTETTO	"Look from the turret, Sister dear,"	Miss GEORGE, Miss SEYMOUR, Mr BROWNE, and Mr LACY

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BOXES, 4s.—UPPER BOXES, 3s. 6d.—PIT, 2s. 6d.—GALLERY, 1s.
Doors to be opened at Half-past Six, and the Performance to commence at Seven o'clock precisely.

On WEDNESDAY, Mr. MACREADY will perform his original character of

SARDANAPALUS

In Lord Byron's celebrated Tragedy of that name

Myrrha.......(first time).........Miss HUDDART

To conclude with the Splendid Musical Drama of

Blue Beard.

Mr MACREADY'S other Nights of Performance will be Thursday and Friday, and his Engagement will close with his Benefit on Monday, October 13th.

The popular Comedian,

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THEATRE ROYAL, LIVERPOOL.

MR. MACREADY,

Of the Theatres-Royal, Drury Lane and Covent Garden, is Engaged for SIX NIGHTS, and will make his first appearance here these three years this present MONDAY, October 6th.

In consequence of the continued attraction of the grand Romantic Musical Drama of

BLUE BEARD,

And to give increased and unprecedented effect to the performance of this splendid Spectac[illegible] in addition to the

ELEPHANT, RAJAH,

Whose appearance during the last week has excited the warmest testimonies of admiration, the

Young Elephant, LOLPIERO,

Belonging to Mr. ATKINS, of the Zoological Gardens, will also be introduced in the procession.

This present MONDAY, OCTOBER 6th, 1834,

Will be performed Shakspeare's Tragedy of

MACBETH.

Macbeth. . . . . Mr. MACREADY

Duncan	Mr WEBSTER	Seyton	Mr VINING
Malcolm	Mr. DURAND	First Officer	Mr. CUNNINGHAM
Donalbain	Master LLOYDS	Second Officer	Mr. LINDSAY
Macduff	Mr COOKE	Hecate	Mr. ANDREWS
Banquo	Mr. LACY	First Speaking Witch	Mr BAKER
Rosse	Mr. LYON	Second Speaking Witch	Mr. BENWELL
Lenox	Mr. HENRY	Third Speaking Witch	Mr. SLAITER
Fleance	Master C. LLOYDS		
Physician	Mr GRANBY	Gentlewoman	Mrs. GRANBY

Lady Macbeth. . . . Miss HUDDART, who is engaged for a short period previous to the commencement of the season at the Theatre-Royal, Dublin.

SINGING WITCHES :—

Miss GEORGE, Miss CRISP, Miss SEYMOUR, Miss AYRES, Mrs. CLARKE, Mrs. VINING, Mrs. E BENWELL, Mrs WEBSTER, Mrs. GRANBY, and Mr. FRAZER

After which, (for the seventh time,) the Splendid Melo-Dramatic Musical Spectacle of

BLUE BEARD.

With entirely NEW and SPLENDID SCENERY, DRESSES, BANNERS, PROPERTIES, &c. The Mechanical Figures and Machinery, by Mr. WILMORE.—The Scenery painted by Mr. C. PARKER, Mr. JOHNSTONE, and Assistants.—The Dresses by Mr. MARSHALL, Mrs. HALL, and Assistants. The Properties by Mr. HARRISON and Assistants.

Shacabac. . . . . Mr BROWNE

Abomelique (Blue Beard)	Mr. LACY	Procession, Chorus, &c., Messrs. CUNNINGHAM, LINDSAY, HENRY, LYON, VINING, and BENWELL	
Ibrahim	Mr BAKER		
Selim	Mr. FRAZER		
First Spahi	Mr ANDREWS	Fatima	Miss GEORGE
Second Spahi	Mr. DURAND	Irene	Miss SEYMOUR
Third Spahi	Mr WEBSTER	Beda	Miss AYRES
Fourth Spahi	Mr. GRANBY	Ladies in Procession, Chorus, &c., Mrs. GRANBY, Mrs. WEBSTER, Mrs. BENWELL, Misses WEBSTER, Miss GRANBY, and Miss LLOYDS	
Tambourine	Master LLOYDS		
Bannerelto	Master C. LLOYDS		

IN THE COURSE OF THE PIECE, THE FOLLOWING SONGS, DUETS, &c. :—

DUET	"Twilight glimmers o'er the steep,"	Mr FRAZER and Miss GEORGE
QUARTETTO	"Ruthless Robber, dread my force,"	Mr. FRAZER, Mr BAKER, Miss GEORGE, and Miss SEYMOUR
CHORUS	"Mark his approach with thunder,"	BY THE CHARACTERS
CHORUS	"The Car, see as the Bride ascending,"	BY THE CHARACTERS
DUET	"Yes, Beda, thus Beda, when I melancholy grow,"	Mr. BROWNE and Miss AYRES
SONG	"When pensive I thought on my love,"	Miss GEORGE
SONG	"Some husbands will alter a conjugal strife,"	Mr BROWNE
CHORUS	"Lowly we bend,"	BY THE CHARACTERS
GLEE	"Stand close, our comrade is not come,"	Messrs. ANDREWS, BENWELL, GRANBY, and WEBSTER
SONG	"Moving to the melody of music's note,"	Miss SEYMOUR
SONG	"Major Damo am I of this great family,"	Mr BAKER
DUET	"No one hears, no footstep falls,"	Miss GEORGE and Miss SEYMOUR
QUARTETTO	"Look from the turret, Sister dear,"	Miss GEORGE, Miss SEYMOUR, Mr BROWNE, and Mr. LACY

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Incidental to the Scena,

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Splendid Blue Chamber in Abomelique's Castle; and Magic Change, on the Doors being opened by Fatima,

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Doors to be opened at Half-past Six, and the Performance to commence at Seven o'clock precisely.

On TUESDAY, Lord Byron's Tragedy of

WERNER.

Werner. . . . . Mr MACREADY
Josephine. . . . . Miss HUDDART

To conclude with the Splendid Musical Drama of

Blue Beard.

Mr MACREADY'S other Nights of Performance will be Wednesday, Thursday, and Friday, and his Engagement will close with his Benefit on Monday, October 13th.

The popular Comedian,

Mr. W. FARREN,

Of the Theatres-Royal, Drury Lane and Covent Garden, is engaged for TEN NIGHTS at this Theatre, and will make his first appearance in Liverpool these Eleven Years in the early part of next month.

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The Splendid Pageant of

St. George & the Dragon,

And other Novelties, which were so highly attractive last season at the Theatre-Royal, Drury Lane, will be produced with all the magnificence and auxiliary aid of

MR. DUCROW'S LONDON ESTABLISHMENT.

ROCKLIFF AND DUCKWORTH, PRINTERS, [illegible] STREET

THEATRE ROYAL, LIVERPOOL.

Juvenile Night.

For the accommodation of the younger branches of families, the grand Romantic Musical Drama of

BLUE BEARD,

Which has, on each representation, been received by crowded auditories with the most rapturous applause, will on this Night be performed in the early part of the Evening. Incidental to the Piece, will be introduced the stupendous

ELEPHANT, RAJAH,

Belonging to Mr. ATKINS, of the Zoological Gardens, bearing BLUE BEARD UNDER A CANOPY, and the young conductor and favourite of the Elephant, who is in constant attendance upon him at the Zoological Gardens; also

Two Trained Zebras,

Belonging to Mr. DUCROW, of the Royal Amphitheatre, London,

Drawing a richly appointed Chariot,

In which Fatima is conveyed to Abomelique's Castle, being the LAST NIGHT this splendid Pageant can be performed, in consequence of engagements made with auxiliaries who will appear on MONDAY next.

This present SATURDAY, OCTOBER 4th, 1834,

The Entertainments will commence with a Farce, in one act, called

Hide & Seek.

Mr. Mordaunt	Mr. LACY	Mrs. Mordaunt	Miss CRISP
Merton	Mr. DURAND	Charlotte	Miss SEYMOUR
Moses	Mr. BAKER		

After which, (for the last time,) the Splendid Melo-Dramatic Musical Spectacle of

BLUE BEARD.

With entirely NEW and SPLENDID SCENERY, DRESSES, BANNERS, PROPERTIES, &c
The Mechanical Figures and Machinery, by Mr. WILMORE.—The Scenery painted by Mr. C. PARKER, Mr. JOHNSTONE, and Assistants.—The Dresses by Mr. MARSHALL, Mrs. HALL, and Assistants.
The Properties by Mr. HARRISON and Assistants.

Shacsbac	Mr. BROWNE

Abamelique (Blue Beard)	Mr LACY	Procession, Chorus, &c, Messrs. CUNNINGHAM, LINDSAY, HENRY, LYON, VINING, and BENWELL	
Ibrahim	Mr. BAKER	Fatima	Miss GEORGE
Selim	Mr. FRAZER	Irene	Miss SEYMOUR
First Spahi	Mr ANDREWS	Beda	Miss AYRES
Second Spahi	Mr. DURAND	Ladies in Procession, Chorus, &c, Mrs. GRANBY, Mrs. WEBSTER, Mrs. BENWELL, Misses WEBSTER, Miss GRANBY, and Miss LLOYDS	
Third Spahi	Mr. WEBSTER		
Fourth Spahi	Mr. GRANBY		
Tambourino	Master LLOYDS		
Banneretto	Master C. LLOYDS		

IN THE COURSE OF THE PIECE, THE FOLLOWING SONGS, DUETS, &c. :—

DUET—"Twilight glimmers o'er the steep,"	Mr FRAZER and Miss GEORGE
QUARTETTO—"Ruthless Robber, dread my force,"	Mr. FRAZER, Mr. BAKER, Miss GEORGE, and Miss SEYMOUR
CHORUS—"Mark his approach with thunder,"	BY THE CHARACTERS
CHORUS—"The Car, see as the Bride ascending,"	BY THE CHARACTERS
DUET—"Yes, Beda, thus Beda, when I melancholy grow,"	Mr BROWNE and Miss AYRES
SONG—"When pensive I thought on my love,"	Miss GEORGE
SONG—"Some husbands will alter a conjugal strife,"	Mr BROWNE
CHORUS—"Lowly we bend,"	BY THE CHARACTERS
GLEE—"Stand close, our comrade is not come,"	Messrs. ANDREWS, BENWELL, GRANBY, and WEBSTER
SONG—"Moving to the melody of music's note,"	Miss SEYMOUR
SONG—"Major Domo am I of this great family,"	Mr BAKER
DUET—"No one hears, no footstep falls,"	Miss GEORGE and Miss SEYMOUR
QUARTETTO—"Look from the turret, Sister dear,"	Miss GEORGE, Miss SEYMOUR, Mr. BROWNE, and Mr LACY

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FULL MILITARY BAND IN THE PROCESSION,
Playing the Celebrated MARCH in BLUE BEARD

A RICHLY APPOINTED CHARIOT,
Drawn by TWO of the

Celebrated Zebras,

BELONGING TO Mr. DUCROW, OF THE ROYAL AMPHITHEATRE, LONDON.
GRAND CHAMBER IN THE CASTLE OF BLUE BEARD.
GARDEN OF ABOMELIQUE,
ILLUMINATED BY A
SPLENDID REVOLVING STAR!
Constructed, for the occasion, by Mr. HARPER, of the Oil Gas Works.
Incidental to the Scene,

A Pas de Deux by Mr. and Miss Smith.

Splendid Blue Chamber in Abomelique's Castle; and Magic Change, on the Doors being opened by Fatima,
THE COURT YARD OF THE CASTLE, WITH TURRET AND DRAWBRIDGE
THE SEPULCHRE OF BLUE BEARD'S MURDERED WIVES.
COMBAT BETWEEN ABOMELIQUE AND SELIM, in which the former is overthrown.

To conclude with a New Farce (in one act) called A

Nabob for an Hour

Sam Hobbs	Mr. BROWNE		
Mr. Frampton	Mr LACY	Emma Leslie	Miss SEYMOUR
Dick Dumpy	Mr BAKER	Nanny Scroggs	Mrs CLARKE

MR. MACREADY,

Of the Theatres-Royal, Drury Lane and Covent Garden, is Engaged for SIX NIGHTS, and will make his first appearance here these three years on MONDAY next, October 6th, when will be performed
Shakspeare's Tragedy of

MACBETH.

Macbeth	Mr. MACREADY
Lady Macbeth	Miss HUDDART,

Who is engaged for a short period previous to the commencement of the season at the Theatre-Royal, Dublin.
After which,

A Favourite Farce.

Mr MACREADY'S other Nights of Performance next week will be Tuesday, Wednesday, Thursday, and Friday, and his Engagement will close with his Benefit on Monday, October 13th.

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ROCKLIFF AND DUCKWORTH, PRINTERS, CASTLE STREET.

THEATRE ROYAL, LIVERPOOL.

TWO NEW DRAMAS,
NEVER PERFORMED HERE.

FOR THE

Benefit of Mr. DOWTON,

And the Last Night of his Engagement,

On which occasion, his Son,

MR. WILLIAM DOWTON,
Will make his First and only Appearance at this Theatre.

MR. MACKAY'S LAST WEEK.
MR. BROWNE'S SEVENTH WEEK.
MR. G. STANSBURY, FOR THIS NIGHT.

This present MONDAY, SEPT. 8, 1834,

Will be presented, for the first time here, the favourite New Play, produced last season at the Theatre-Royal, Drury-lane, and performed there nightly with the greatest success, called the

Minister and the Mercer,

Adapted for Representation, and translated from Mons Scribe's Work, "BERTRAND ET RATON," by Alfred Bunn, Esq.

This Drama was originally produced in Paris, with the approbation at least of the Government, it is said, for the purpose of throwing ridicule upon popular commotion. The character of the Mercer, who is represented as the idol of the people, is reported to be a caricature sketch from M. Lafitte; while Prince Talleyrand has evidently been the original of the Minister. The scene is laid in Copenhagen, during the reign of the imbecile Monarch Christian the Seventh; and the subject of the plot is the banishment of the Queen Consort (sister of George the Third) and the ruin of Struensee, her favourite, by the Count Bertrand de Rantzan, who, by the aid of the Queen-Mother, and the instrumentality of his tool the Mercer, attains his end, and becomes Prime Minister.

The following Introduction to the Play is published by the Translator:

The circumstances which have attended the production of this adaptation of Monsieur Scribe's splendid work, *Bertrand et Raton*, render it necessary that I should say a few words on the misconception of others, and for the exculpation of myself.

An objection was taken against this Comedy, in its present state, from an impression that one of its *dramatis personæ* "claimed kindred" with the Royal Family of England, and its representation was consequently interdicted. I remonstrated in person against this mistake, having previously addressed a letter, of which the following is a copy, to his Majesty's Vice Chamberlain:

London, Jan. 17, 1834.

My Lord,—The Examiner of Plays having apprised me, on the 10th instant, he had conveyed his opinion to your Lordship, that the play of the *The Minister and the Mercer*, now in active preparation at Drury-lane Theatre, "contained nothing inadmissible upon the boards of our theatres, except a few casual words or passages, as in almost every other MS. which he has to examine," and having this day sent me word that your Lordship, notwithstanding such usual form and examination, refuses to sign a license for it, I have taken the liberty of addressing you on the subject, inasmuch as a play more upholding ORDER, LAW, and CONSTITUTED AUTHORITY was never submitted to public opinion.

I have already, on the faith of the Examiner's report, gone to a very great expense in preparing this piece to be produced at a very critical period of the year, when the departure of the holiday supporters of the theatre so lessens the receipts that novelty alone can meet the deficiency. I rely on this play to effect such object, and if deprived of the opportunity of representing it, I have no other present means of counteracting the difficulty, and must, therefore, be a loser to an alarming amount.

In addition to this argument, it may have escaped your Lordship's recollection that the very fact of a license being refused me will induce the managers of other theatres (not far from Drury-lane Theatre, and yet out of the Chamberlain's jurisdiction) to produce the piece; and the very question raised upon it will excite feelings that its performance, as now meditated, never can.

I therefore respectfully solicit your Lordship to point out such passages as may be deemed objectionable, that they may be immediately expunged, and the play, under your Lordship's revision, produced without further delay.

I have the honour to be,
My Lord,
Your Lordship's obedient servant,
A. BUNN.

To the Right Hon. the Earl of Belfast,
Vice Chamberlain,
Pavilion, Brighton.

My application was received with that attention and courtesy which are characteristic of the Earl of Belfast, and a license was immediately granted, subject to certain alterations. Communications have since passed respecting the supposed portraiture of the character of *Bertrand*, to which I have been able to furnish no other reply than the established adage, "*qui capit ille facit.*"

London, February 8, 1834.

CHARACTERS OF THE DRAMA:

Raton Burkenstaff............(a Silk Mercer)............Mr. **DOWTON**,
As originally performed by him in London.
The Baron Gœlbar...............(Nephew to the Lord High Admiral)...............Mr. **BROWNE**
Count Bertrand de Rantzan (Member of the Council, under the administration of Struensee) Mr. **BAKER**
Lord Falkensteid....(the Secretary at War)....Mr. **WEBSTER**
Eric Burkenstaff...................(Raton's Son)......................Mr. **COOKE**
Count Berghen....(a Courtier)....Mr. **VINING** | Colonel Koller.......................Mr. **DURAND**
John........(one of Burkenstaff's Shop Boys)........Mr. **SLAITER**
President of the Supreme Court of Justice..........................Mr. **GRANBY**
Doreten........................(Servant of the Royal Household)..............Mr. **HENRY**
Joseph...............(Servant to Lord Falkensteid)........Mr. **BENWELL**
Courtiers and Citizens....................Messrs. **LYON, LINDSAY, CUNNINGHAM, &c.**
Marie Julie (Queen Dowager, and Mother of Christian VII., King of Denmark) Mrs. **BROOKS**
Christine..........(Daughter of Lord Falkensteid)..........Miss **CRISP**
Madame Burkenstaff..........(Wife of Raton Burkenstaff)..........Mrs. **CLARKE**

At the end of the Play, Mr. G. STANSBURY, by particular request, will sing "LORD BYRON'S FAREWELL TO TOM MOORE," accompanied by himself on the PIANO-FORTE

To which will be added, the laughable Farce called

OF AGE TO-MORROW.

Frederick Baron Willinghurst.....................Mr. **WILLIAM DOWTON!**

ASSUMED CHARACTERS:—

Hair Dresser..............................Mr. **WILLIAM DOWTON!!**
Hannibal Mustachio Whiskerisky....Mr. **WILLIAM DOWTON!!!**
Mrs. Almutz..............................Mr. **WILLIAM DOWTON!!!!**

Baron Piffleberg..Mr. **MACKAY.**
Hair Dresser.........................Mr. **BENWELL** | Maria...................................Miss **SEYMOUR**
William.................................Mr. **HENRY** | Lady Brumback...........................Mrs. **GRANBY**
Hans Molkus.........................Mr. **ANDREWS** | Sophia..................................Miss **GEORGE**

After which,

A PAS DE DEUX, BY MR. AND MISS HARVEY.

To conclude with (for the first time here) a New Farce called

KILL or CURE.

Mr. Brown........(Landlord of the Angel Inn)....Mr. **BROWNE**
Mr. Marmaduke Mildman..........Mr. **GRANBY** | Apothecary....................Mr. **CUNNINGHAM**
John..................................Mr. **SLAITER** | Betty.................................Miss **SEYMOUR**
Mrs. Brown........(Landlady of the Angel Inn)....Mrs. **CLARKE**

Tickets and Places to be taken of Mr. PARKER, at the Box-office of the Theatre, at the usual hours.

On TUESDAY—The favourite Drama called THE BRIDE OF LAMMERMOOR. Caleb Balderstone, Mr. MACKAY; Hayston of Bucklaw, Mr. BROWNE. After which, the new Farce of SCAN. MAG. To conclude with the Farce of THE WARLOCK OF THE GLEN. Andrew, Mr. MACKAY.

On WEDNESDAY—For the BENEFIT of Mr. and Miss HARVEY, THE HEART OF MID-LOTHIAN; a favorite new FARCE; CONCERT; and other Entertainments.

On THURSDAY—A favourite PLAY and FARCE.

On FRIDAY—For the BENEFIT of Mr. MACKAY, and the Last Night of his Engagement, the Opera of ROB ROY; a variety of Entertainments; to conclude with GILDEROY.

THEATRE ROYAL, LIVERPOOL.

MRS. EDMUNDS, (LATE MISS CAWSE,)
MR. EDMUNDS, MR. BROWNE, AND MR. G. STANSBURY.

MR. SINCLAIR,

Of the Theatres-Royal, Drury Lane and Covant Garden, on his return from America, will commence an Engagement at this Theatre

FOR FIVE NIGHTS,

This EVENING, in the character of MASANIELLO, as originally performed by him at this Theatre, being his first appearance in England these three years.

MRS. EDMUNDS, (LATE MISS CAWSE,)

Who is expressly re-engaged for Mr. SINCLAIR'S Nights, will also appear.
The celebrated Pantomimic Performers,

MESSRS. BROWNE, GIBSON, AND KING, AND MRS. GIBSON,

From the London Theatres, are Engaged for a Limited Period, and will make their first appearance this season, as HARLEQUIN, CLOWN, PANTALOON, and COLUMBINE, in

A NEW COMIC PANTOMIME,

Which has been for some time in preparation, and which will be brought forward with entirely New and Splendid Scenery, Machinery, &c. &c.

This present MONDAY, AUGUST 11, 1834,

Will be performed Auber's celebrated Opera of

MASANIELLO

OR, THE FISHERMAN OF NAPLES.

Masaniello.................Mr. SINCLAIR
Pietro.................Mr G. STANSBURY

Don Alphonzo	Mr FRAZER	Fenella......(the Dumb Girl)	Miss CRISP
Lorenzo	Mr DURAND	Lisette	Miss SEYMOUR
Moreno	Mr. BENWELL	Inis	Mrs VINING
Rufino	Mr. WEBSTER	Laurette	Miss AYRES
Pescato	Mr ANDREWS	Octavia	Mrs. GRANBY
Spalatro	Mr. SLAITER	Flora	Mrs. E. BENWELL
Selva	Mr. CUNNINGHAM	Minna	Mrs WEBSTER
Commissionar	Mr VINING	Fishermen's Wives, &c.	
Fisherman	Messrs. LYON, LINDSAY, HENRY, &c.		

Elvira.................Mrs. EDMUNDS

INCIDENTAL TO THE OPERA:

Introductory Chorus—" We hail this happy day," .... BY THE CHARACTERS
Air—" O thou whose heart is breaking," .... Mr FRAZER
Recitative and Air—" The pride of Rank and Greatness," .... Mrs. EDMUNDS
Chorus—" All gracious Power," .... Mrs EDMUNDS and THE CHARACTERS
Chorus—" Intruder, hence," .... BY THE CHARACTERS
Grand Finale—" Why shrink you before me?" .... Mrs EDMUNDS and THE CHARACTERS
Chorus of Fishermen—" Away, the morning freshly breaking," .... Mr. G. STANSBURY & the CHARACTERS
The celebrated Barcarole—" Behold, how brightly breaks the morning !" .... Mr SINCLAIR and CHORUS
Song—" My Sister, dear," .... Mr SINCLAIR
Barcarole and Chorus—" Our Barcarole merrily singing," .... Mr. SINCLAIR, Mr G. STANSBURY, &c
The celebrated Market Chorus—" Come hither all who wish to buy," ... Mr. G. STANSBURY and the Characters
Grand Finale and Invocation—" Hear, holy Saint," ... Mr SINCLAIR, Mr. G. STANSBURY, and the Characters
Cavitina—" Sweet Sleep, the wounded bosom healing," .... Mr. SINCLAIR
Cavitina—" Our woes, our fears revealing," .... Mrs EDMUNDS
Scena—" I've sworn he shall not perish !" .... Mr SINCLAIR
Chorus—" Hail, Masaniello !" .... BY THE CHARACTERS
Solo—" Adieu, my happy home !" .... Mr SINCLAIR
Scena—" She bloom'd in beauty's pride," .... Mr FRAZER
Barcarole—" Behold, far o'er the troubled tide," .... Mr G. STANSBURY
Grand Scena—" Strike home ! our chains we'll sunder " .... Mr SINCLAIR and THE CHARACTERS

APPROPRIATE SCENERY INCIDENTAL TO THE OPERA.

Terrace and Chapel of the Viceroy, with Distant View of Portici,

IN WHICH WILL BE INTRODUCED THE ORIGINAL DANCE OF THE

GUIRACHA, BY MR. & MISS HARVEY.

FISHERMEN'S CREEK.–VESTIBULE OF THE VICEROY'S PALACE.

Neapolitan Market Place,

In which Mr. and Miss HARVEY will dance the celebrated Neapolitan Fishermen's Dance,

THE TARENTELLE,

INTERIOR OF FISHERMAN'S HUT—PORTICO OF THE PALACE, AND VIEW OF

MOUNT VESUVIUS,

With a representation of an

ERUPTION OF THE VOLCANO.

After which, the New Farce, (in one act) called A

NABOB FOR AN HOUR.

Sam Hobbs.................Mr. BROWNE

ick Dumpy	Mr BAKER	Emma Leslie	Miss SEYMOUR
r. Frampton	Mr. LACY	Nanny Scraggs	Mrs CLARKE

To conclude with (for the first time at this Theatre) A NEW COMIC PANTOMIME,

WITH ENTIRELY NEW SCENERY,

Machinery, Dresses, and Decorations, called

Harlequin

AND

Margery Daw;

Or the SAUCY SLUT and the SEE-SAW.

Strephon......(Margery's Lover, afterwards Harlequin) .. Mr GIBSON
armer Hardheart......(the cruel Landlord, Father of Strephon, afterwards Pantaloon) .. Mr BROWNE
Miss Guineanob....(a rich old Maid, afterwards Clown)....Mr. KING
Margery Daw....(the generous mistress of the Farm, afterwards Columbine) .. Mrs GIBSON
Principal Fairies ....Miss HARVEY and Miss SEYMOUR

INCIDENTAL TO THE PANTOMIME,

The following Entirely New Scenery,

Painted expressly for the occasion by Mr. PARKER and Mr. JOHNSON, and Assistants.
The Machinery by Mr. WILMORE, and Assistants

1.--MISTS of MIDNIGHT, which dispersing, display the FAIRIES' MOON-LIT GROT,
AND EXPANSIVE VIEW OF THE SHINING RIVER.

2–.MARGERY DAW'S FARM.–SUNRISE. 3.–MARGIN OF THE LAKE.
4.—INTERIOR OF MARGERY DAW'S COTTAGE, BY FIRE-LIGHT.
5.--GLITTERING GARDEN, AND PALACE OF THE GOLDEN PALMS.
6—FLEMISH STREET. 7.—MUSIC ACADEMY, and BRAZIER'S SHOP.
8.-LIVERPOOL BLACK ROCK, FORT, AND LIGHTHOUSE,
9.--Exterior of the Theatre-Royal.
10.—GIN PALACE, and PAWNBROKER'S. 11.—SKIRTS OF THE WOOD.
12.—ROMANTIC PASS.
13.---WAVELETTE'S TEMPLE OF REFULGENT LIGHT.

The Box-office is open every Day from Ten till Three, when Places may be taken from Mr Parker.
BOXES, 4s.—UPPER BOXES, 3s. 6d.—PIT, 2s. 6d—GALLERY, 1s
Doors to be opened at half-past Six, and the Performance to commence at Seven precisely.

On TUESDAY, the Opera of the

CABINET.

Prince Orlando.................Mr SINCLAIR.

Whimsiculo	Mr. BROWNE	Constantia	Miss GEORGE

Floretta.................Mrs EDMUNDS.

To conclude with the

New Comic Pantomime.

ROCKLIFF AND DUCKWORTH, PRINTERS, CASTLE-STREET

THEATRE ROYAL, LIVERPOOL.

SECOND WEEK OF MISS SHIRREFF,
Of the Theatre Royal, Covent Garden, and
SECOND WEEK OF MR. COLLINS,
Of the Theatre Royal Haymarket, who are engaged for TEN NIGHTS.
SECOND WEEK OF MR. G. STANSBURY,
Of the Theatres Royal, Covent Garden and Dublin, who is engaged for a limited period
FIFTH WEEK OF
MRS. EDMUNDS, (LATE MISS CAWSE,)
AND
MR. BROWNE, AND MR. EDMUNDS.

This present MONDAY, AUGUST 4, 1834,

Will be repeated Dr. Arne's celebrated Recitative Opera of

Artaxerxes,

Which was received with distinguished approbation on Wednesday last.

Artabanes........ ... .Mr COLLINS

Artaxerxes ....Miss GEORGE
Arbaces .... Mr. FRAZER
Rimenes .... Mr ANDREWS
High Priest .... Mr. WEBSTER

Attendants...Messrs. CUNNINGHAM, VINING, GRANBY, BENWELL, LYON, HENRY, and LINDSAY
Semira.... ....Mrs. E BENWELL
Attendants, Messds. WEBSTER, GRANBY, &c

Mandane ....Miss SHIRREFF

Mr. G. STANSBURY will Preside at the Piano-Forte.

INCIDENTAL TO THE OPERA WILL BE SUNG:—

DUETTINO—"Fair Aurora,"........................Mr FRAZER and Miss SHIRREFF
AIR—"Adieu, thou lovely youth,"........................Miss SHIRREFF
AIR—"Amid a thousand racking woes,"........................Mr FRAZER
AIR—"Behold on Lethe's dismal strand,"........................Mr COLLINS
AIR—"Fair Semira,"........................Miss GEORGE
AIR—"Thy Father, away,"........................Mr COLLINS
RECITATIVE and AIR—"Fly, soft ideas,"........................Miss SHIRREFF
AIR—"In infancy our hopes and fears,"........................Miss GEORGE
AIR—"If e'er the cruel tyrant, Love,"........................Miss SHIRREFF
QUINTETTO—"Mild as the moonbeams,"........................Mr COLLINS, Miss SHIRREFF, Miss GEORGE, Mr. FRAZER, and Mrs. E. BENWELL
AIR—"Monster, away,"........................Miss SHIRREFF
AIR—"Water parted from the sea,"........................Mr FRAZER
RECITATIVE—"Resplendent Sun,"........................Miss GEORGE
AIR—"The Soldier tired,"........................Miss SHIRREFF
FINALE—"Live to us, to empire live,"........................BY ALL THE CHARACTERS

After which the new Farce called

A Good-looking Fellow,

Which has been received on each representation with shouts of laughter and applause.

Narcissus Briggs ...(Nephew to Mr. Johnston, and Foreman to Mrs Pliant)...Mr. BROWNE
Mr Johnston ...(a wealthy old Gentleman) . . Mr. BAKER
Frank ... .(Shopman) Mr BENWELL | Waggoner ....Mr SLAITER
The Widow Pliant .....(a rich Haberdasher)......Mrs. CLARKE
Ellen. . ..(Servant to the Widow)......Miss SEYMOUR
Marinetta ....(Servant to a Lodger in the House)..... Miss CRISP

INCIDENTAL TO THE AFTERPIECE:—

INTRODUCTORY CHORUS—"We hail this happy day,"........................BY THE CHARACTERS
AIR—"O thou whose heart is breaking,"........................Mr FRAZER
RECITATIVE and AIR—"The pride of Rank and Greatness,"........................Mrs. EDMUNDS
CHORUS—"All gracious Power,"........................Mrs EDMUNDS and THE CHARACTERS
CHORUS—"Intruder, hence,"........................BY THE CHARACTERS
GRAND FINALE—"Why shrink you before me?"........................Mrs EDMUNDS and THE CHARACTERS
CHORUS OF FISHERMEN—"Away, the morning freshly breaking,"... Mr G STANSBURY & the CHARACTERS
The celebrated BARCAROLE—"Behold, how brightly breaks the morning!"........................Mr COLLINS and CHORUS
SONG—"My Sister, dear,"........................Mr COLLINS
BARCAROLE and CHORUS—"Our Barcarole merrily singing,"........................Mr COLLINS, Mr G STANSBURY, &c
The celebrated MARKET CHORUS—"Come hither all who wish to buy,"... Mr G STANSBURY and the Characters
GRAND FINALE and INVOCATION—"Hear, holy Saint,"...Mr COLLINS, Mr G. STANSBURY, and the Characters
CAVATINA—"Sweet Sleep, the wounded bosom healing,"........................Mr. COLLINS
CAVATINA—"Our woes, our fears revealing,"........................Mrs. EDMUNDS
SCENA—"I've sworn he shall not perish!"........................Mr. COLLINS
CHORUS—"Hail, Masaniello!"........................BY THE CHARACTERS
SOLO—"Adieu, my happy home!"........................Mr COLLINS
SCENA—"She bloom'd in beauty's pride,"........................Mr. FRAZER
BARCAROLE—"Behold, far o'er the troubled tide,"........................Mr G. STANSBURY
GRAND SCENA—"Strike home! our chains we'll sunder."........................Mr COLLINS and THE CHARACTERS

To conclude with Auber's celebrated Opera of

MASANIELLO

OR, THE FISHERMAN OF NAPLES.

Masaniello ....Mr. COLLINS
Pietro........................Mr. G. STANSBURY

Don Alphonzo........................Mr. FRAZER
Lorenzo .... Mr DURAND
Moreno .... Mr. BENWELL
Rufino........................ Mr. WEBSTER
Pescalo........................Mr. ANDREWS
Spalatro .... Mr SLAITER
Selva ....Mr. CUNNINGHAM
Commissioner ....Mr VINING
Fishermen. ....Messrs. LYON, LINDSAY, HENRY, &c.

Fenella.......(the Dumb Girl)........Miss CRISP
Lisette ....Miss SEYMOUR
Inis ....Mrs. VINING
Laurette ....Miss AYRES
Nannette ....Mrs. WALDRON
Octavia ....Mrs. GRANBY
Flora........................Mrs E BENWELL
Mirna........................ Mrs WEBSTER
Fishermen's Wives, &c

Elvira ....Mrs. EDMUNDS

APPROPRIATE SCENERY INCIDENTAL TO THE OPERA.

Terrace and Chapel of the Viceroy, with Distant View of Portici,

IN WHICH WILL BE INTRODUCED THE ORIGINAL DANCE OF THE

GUIRACHA

By Mr. and Miss HARVEY

FISHERMEN'S CREEK.—VESTIBULE OF THE VICEROY'S PALACE.

Neapolitan Market Place,

In which Mr. and Miss HARVEY will dance the celebrated Neapolitan Fishermen's Dance,
INTERIOR OF FISHERMAN'S HUT—PORTICO OF THE PALACE, AND VIEW OF
MOUNT VESUVIUS,
With a representation of an
ERUPTION OF THE VOLCANO.

The Box-office is open every Day from Ten till Three, when Places may be taken from Mr. Parker.
BOXES, 4s.—UPPER BOXES, 3s. 6d.—PIT, 2s 6d—GALLERY, 1s.
Doors to be opened at half-past Six, and the Performance to commence at Seven precisely.

On TUESDAY, Mozart's Opera of the

Marriage of Figaro

Count Almaviva .... Mr. COLLINS
igaro ....Mr. BROWNE | Basil ....Mr. G. STANSBURY
Susannah .... Miss SHIRREFF
Countess ....Miss GEORGE

After which, the Musical Drama of

lari, the Maid of Milan.

Clari ....Miss SHIRREFF | Vespina........................ Mrs. EDMUNDS

To conclude with the Burletta of

MIDAS.

pollo ....Mr. EDMUNDS | Daphne........................Mrs. EDMUNDS

On WEDNESDAY, for the BENEFIT of Mr. and Mrs. EDMUNDS, a favourite Opera—Concert—and other Entertainments.
On THURSDAY, a favourite Opera.
On FRIDAY, Miss SHIRREFF'S BENEFIT, and the Last Night of her Engagement

ROCKLIFF AND DUCKWORTH, PRINTERS, CASTLE-STREET

THEATRE ROYAL, LIVERPOOL.

MISS SHIRREFF,
Of the Theatre Royal, Covent Garden, and
MR. COLLINS,
Of the Theatre Royal, Haymarket, are engaged for TEN NIGHTS, and will make their fifth appearance this evening
MR. G. STANSBURY,
Of the Theatres Royal, Covent Garden and Dublin, who is engaged for a limited period, will also make his fifth appearance this Evening.
FOURTH WEEK OF
MRS. EDMUNDS, (LATE MISS CAWSE,)
AND
MR. BROWNE, AND MR. EDMUNDS.

For the Benefit of
Mr. COLLINS.

This present FRIDAY, AUGUST 1, 1834,
Will be performed the Opera of

Love In a Village.

Young Meadows.......Mr. COLLINS
Hawthorn.......Mr. G. STANSBURY

Sir William Meadows	Mr. WEBSTER	Carter	Mr. GRANBY
Justice Woodcock	Mr. ANDREWS	Deborah Woodcock	Mrs. CLARKE
Eustace	Mr. DURANO	Lucinda	Miss GEORGE
Hodge	Mr. BAKER	Cook	Mr. SLAITER
Footman	Mr. BENWELL	Housemaid	Mrs. E. BENWELL

Rosetta.......Miss SHIRREFF
Madge....... (on this occasion).......Mrs. EDMUNDS

IN THE COURSE OF THE OPERA WILL BE SUNG·

Duet—"Hope, thou Nurse,"	Miss SHIRREFF and Miss GEORGE
Song—"Whence can you inherit,"	Miss SHIRREFF
Song—"My heart's my own,"	Miss SHIRREFF
Song—"O, had I been by fate decreed,"	Mr COLLINS
Song—"Gentle Youth! ah, tell me why,"	Miss SHIRREFF
Song—"Still in hopes to get the better,"	Mr. COLLINS
Song—"There was a jolly Miller,"	Mr G. STANSBURY
Song—"My Dog and my Gun,"	Mr G. STANSBURY
Song—"Cupid! God of soft persuasion,"	Miss GEORGE
Duet—"Begone, I agree,"	Mr. COLLINS and Miss SHIRREFF
Song—"How happy were my days till now,"	Mrs EDMUNDS
Song—"How blest the maid,"	Miss SHIRREFF
Song—"Oh! how shall I in language weak,"	Mr COLLINS
Song—"Young I am, and sore afraid,"	Miss SHIRREFF
Song—"We all love a pretty girl under the rose,"	Mr G STANSBURY
Song—"My Dolly was the fairest thing,"	Mr G STANSBURY
Song—"Since Hodge proves ungrateful,"	Mrs EDMUNDS
Song—"Hours of sorrow,"	Miss GEORGE
Song—"Scenes that time can never,"	Miss SHIRREFF
Song—"This blooming rose."	Mr COLLINS
Duet—"When thy bosom,"	Mr. COLLINS and Miss SHIRREFF
Song—"Go, naughty man"	Miss SHIRREFF

AT THE END OF THE OPERA,
"THE BAY OF BISCAY,"
(In Character,) by Mr COLLINS.

INCIDENTAL TO THE AFTERPIECE:—

Introductory Chorus—"We hail this happy day,"	BY THE CHARACTERS
Air—"O thou whose heart is breaking,"	Mr FRAZER
Recitative and Air—"The pride of Rank and Greatness,"	Mrs EDMUNDS
Chorus—"All gracious Power,"	Mrs. EDMUNDS and THE CHARACTERS
Chorus—"Intruder, hence,"	BY THE CHARACTERS
Grand Finale—"Why shrink you before me?"	Mrs EDMUNDS and THE CHARACTERS
Chorus of Fishermen—"Away, the morning freshly breaking,"	Mr. G STANSBURY & the CHARACTERS
The celebrated Barcarole—"Behold, how brightly breaks the morning!"	Mr. COLLINS and CHORUS
Song—"My Sister, dear,"	Mr COLLINS
Barcarole and Chorus—"Our Barcarole merrily singing,"	Mr. COLLINS, Mr G STANSBURY, &c
The celebrated Market Chorus—"Come hither all who wish to buy,"	Mr. G. STANSBURY and the Characters
Grand Finale and Invocation—"Hear, holy Saint,"	Mr COLLINS, Mr. G. STANSBURY, and the Characters
Cavitina—"Sweet Sleep, the wounded bosom healing,"	Mr. COLLINS
Cavitina—"Our woes, our fears revealing,"	Mrs EDMUNDS
Scena—"I've sworn he shall not perish!"	Mr. COLLINS
Chorus—"Hail, Masaniello!"	BY THE CHARACTERS
Solo—"Adieu, my happy home!"	Mr COLLINS
Scena—"She bloom'd in beauty's pride,"	Mr. FRAZER
Barcarola—"Behold, far o'er the troubled tide,"	Mr G. STANSBURY
Grand Scena—"Strike home! our chains we'll sunder."	Mr. COLLINS and THE CHARACTERS

To conclude with Auber's celebrated Opera of

MASANIELLO
OR, THE FISHERMAN OF NAPLES.

Masaniello.......Mr. COLLINS
Pietro.......Mr G. STANSBURY

Don Alphonzo	Mr. FRAZER	Fenella ... (the Dumb Girl)	Miss CRISP
Lorenzo	Mr. DURAND	Lisette	Miss SEYMOUR
Moreno	Mr. BENWELL	Inis	Mrs. VINING
Rufino	Mr. WEBSTER	Laurette	Miss AYRES
Pescato	Mr. ANDREWS	Nannette	Mrs. WALDRON
Spalatro	Mr. SLAITER	Octavia	Mrs. GRANBY
Selva	Mr. CUNNINGHAM	Flora	Mrs E. BENWELL
Commissioner	Mr VINING	Minna	Mrs. WEBSTER
Fishermen	Messrs. LYON, LINDSAY, HENRY, &c.	Fishermen's Wives, &c.	

Elvira.......Mrs. EDMUNDS

APPROPRIATE SCENERY INCIDENTAL TO THE OPERA.
Terrace and Chapel of the Viceroy, with Distant View of Portici,
IN WHICH WILL BE INTRODUCED THE ORIGINAL DANCE OF THE
GUIRACHA,
By Mr. and Miss HARVEY.
FISHERMEN'S CREEK.—VESTIBULE OF THE VICEROY'S PALACE.
Neapolitan Market Place,
In which Mr. and Miss HARVEY will dance the celebrated Neapolitan Fishermen's Dance,
THE TARENTELLE.
INTERIOR OF FISHERMAN'S HUT.—PORTICO OF THE PALACE, AND VIEW OF
MOUNT VESUVIUS,
With a representation of an
ERUPTION OF THE VOLCANO.

Tickets to be had of Mr. COLLINS, No. 22, Clayton-square, and of Mr. Parker, at the Box-office of the Theatre, where Places may be taken from Ten till Three o'clock.
BOXES, 4s.—UPPER BOXES, 3s. 6d.—PIT, 2s. 6d—GALLERY, 1s
Doors to be opened at half-past Six, and the Performance to commence at Seven precisely.

On SATURDAY, the Tragedy of

JANE SHORE.

Duke of Gloucester.......Mr WALDRON
Jane Shore.......Miss CRISP

To conclude with

GEORGE BARNWELL.

George Barnwell.......Mr. COOKE
Millwood.......Mrs. VINING

ROCKLIFF AND DUCKWORTH, PRINTERS, CASTLE-STREET

THEATRE ROYAL, LIVERPOOL.

MISS SHIRREFF,
Of the Theatre Royal, Covent Garden, and
MR. COLLINS,
Of the Theatre Royal, Haymarket, are engaged for TEN NIGHTS, and will make their fourth appearance this evening
MR. G. STANSBURY,
Of the Theatres Royal, Covent Garden and Dublin, who is engaged for a limited period, will also make his fourth appearance this Evening.
FOURTH WEEK OF
MRS. EDMUNDS, (LATE MISS CAWSE,)
AND
MR. BROWNE, AND MR. EDMUNDS.

This present THURSDAY, JULY 31, 1834,
Will be repeated the Musical Play of

Guy Mannering

Or, THE GIPSY'S PROPHECY,

Which was received on Monday Evening with distinguished applause.

Henry Bertram .... Mr. COLLINS
Dandie Dinmont .... Mr. G STANSBURY
Dirk Hatteraick .... Mr. BROWNE

Colonal Mannering .... Mr. LACY
Dominie Sampson .... Mr BAKER
Bailie Mucklethrift .... Mr. WEBSTER
Gilbert Glossin .... Mr GRANBY
Gabriel .... Mr ANDREWS
Sergeant M'Crae .... Mr DURAND
Sebastian .... Mr. BENWELL
Franco .... Master LLOYDS
Jock Jabos .... Mr. CUNNINGHAM

Barnes .... Mr. VINING
Countrymen .... Messrs. LYON, LINDSAY, HENRY, &c
Meg Merrilies .... Mrs. BROOKS
Flora .... Mrs. CLARKE
Mrs. M'Candish .... Mrs. GRANBY
Gipsy Girl .... Mrs. E. BENWELL
Gipsy Women Miss SEYMOUR, Miss AYRES, Messds. BAKER, VINING, WEBSTER, &c.

Lucy Bertram .... Miss SHIRREFF
Julia Mannering .... Mrs. EDMUNDS

IN THE COURSE OF THE PIECE WILL BE SUNG:—

Song—"Home of my Childhood," .... Miss SHIRREFF
Finale—"The Fox jump'd over the Parson's Gate," ....Mrs EDMUNDS, Miss SHIRREFF, Mr BAKER, &c.
Song—"Rest thee, Babe," .... Miss SHIRREFF
Duet—"Now Hope, now Fear," .... Mr. COLLINS and Mrs EDMUNDS
Song—"The Soldier's last Sigh," .... Mr. COLLINS
Song—"In Doubt and Fear," .... Mrs. EDMUNDS
Song—"The King, God bless him!" .... Mr COLLINS
Duet—"Without a companion," .... Mr. COLLINS and Mr G STANSBURY
Glee and Chorus—"The Chough and Crow," .... BY ALL THE CHARACTERS
Song—"Safely follow him," .... Mr ANDREWS
Song—"Fortune's Frowns," .... Miss SHIRREFF
Song—"Scots wa hae wi Wallace bled," .... Mr COLLINS
Finale—"There's nae luck about the house," .... BY ALL THE CHARACTERS

IN THE 2ND ACT,

A DOUBLE HIGHLAND FLING,

By Mr. and Miss HARVEY.

INCIDENTAL TO THE AFTERPIECE:—

Introductory Chorus—"We hail this happy day," .... BY THE CHARACTERS
Air—"O thou whose heart is breaking," .... Mr FRAZER
Recitative and Air—"The pride of Rank and Greatness," .... Mrs. EDMUNDS
Chorus—"All gracious Power," .... Mrs EDMUNDS and THE CHARACTERS
Chorus—"Intruder, hence," .... BY THE CHARACTERS
Grand Finale—"Why shrink you before me?" .... Mrs EDMUNDS and THE CHARACTERS
Chorus of Fishermen—"Away, the morning freshly breaking,"... Mr G STANSBURY & the CHARACTERS
The celebrated Barcarole—"Behold, how brightly breaks the morning!" .... Mr COLLINS and CHORUS
Song—"My Sister, dear," .... Mr COLLINS
Barcarole and Chorus—"Our Barcarole merrily singing," .... Mr. COLLINS, Mr G. STANSBURY, &c
The celebrated Market Chorus—"Come hither all who wish to buy,".. Mr G STANSBURY and the Characters
Grand Finale and Invocation—"Hear, holy Saint,"...Mr COLLINS, Mr. G. STANSBURY, and the Characters
Cavitina—"Sweet Sleep, the wounded bosom healing," .... Mr COLLINS
Cavitina—"Our woes, our fears revealing," .... Mrs EDMUNDS
Scena—"I've sworn he shall not perish!" .... Mr COLLINS
Chorus—"Hail, Masaniello!" .... BY THE CHARACTERS
Solo—"Adieu, my happy home!" .... Mr COLLINS
Scena—"She bloom'd in beauty's pride," .... Mr FRAZER
Grand Scena—"Strike home! our chains we'll sunder." .... Mr COLLINS and THE CHARACTERS

To conclude with Auber's celebrated Opera of

MASANIELLO

OR, THE FISHERMAN OF NAPLES.

Masaniello .... Mr COLLINS
Pietro .... Mr G. STANSBURY

on Alphonzo .... Mr. FRAZER
orenzo .... Mr DURAND
Moreno .... Mr. BENWELL
Rufino .... Mr. WEBSTER
Pescato .... Mr ANDREWS
Spalatro .... Mr. SLAITER
Selva .... Mr. CUNNINGHAM
Commisaires .... Mr VINING
Fishermen .... Messrs. LYON, LINDSAY, HENRY, &c.

Fenella.... (the Dumb Girl) .... Miss CRISP
Lisette .... Miss SEYMOUR
Inis .... Mrs VINING
Laurette .... Miss AYRES
Nannette .... Mrs. WALDRON
Octavia .... Mrs. GRANBY
Flora .... Mrs E. BENWELL
Mima .... Mrs WEBSTER
Fishermen's Wives, &c

lvira .... Mrs. EDMUNDS

APPROPRIATE SCENERY INCIDENTAL TO THE OPERA
Terrace and Chapel of the Viceroy, with Distant View of Portici,
IN WHICH WILL BE INTRODUCED THE ORIGINAL DANCE OF THE
GUIRACHA,
By Mr and Miss HARVEY
ISHERMEN'S CREEK.—VESTIBULE OF THE VICEROY'S PALACE.
Neapolitan Market Place,
In which Mr. and Miss HARVEY will dance the celebrated Neapolitan Fishermen's Dance
THE TARENTELLE.
NTERIOR OF FISHERMAN'S HUT.—PORTICO OF THE PALACE, AND VIEW OF
MOUNT VESUVIUS,
With a representation of an
ERUPTION OF THE VOLCANO.

The Box-office is open every Day from Ten till Three, when Places may be taken from Mr. Parker
BOXES, 4s.—UPPER BOXES, 3s. 6d.—PIT, 2s. 6d—GALLERY, 1s.
Doors to be opened at half-past Six, and the Performance to commence at Seven precisely

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On FRIDAY,

For the Benefit of *Mr. COLLINS,*

The Opera of

Love In a Village.

Young Meadows .... Mr. COLLINS
Hawthorn .... Mr G. STANSBURY
Rosetta .... Miss SHIRREFF
Madge (on this occasion) .... Mrs. EDMUNDS
Deborah Woodcock .... Mrs. CLARKE
Lucinda .... Miss GEORGE

To conclude with

A Favourite Afterpiece.

ROCKLIFF AND DUCKWORTH, PRINTERS, CASTLE-STREET

LAST WEEK OF MR. KEELEY,
Of the Theatre-Royal, Covent Garden, and
LAST WEEK OF MISS JARMAN,
Of the same Theatre
SECOND WEEK OF MR. BALLS,
Of the Theatre-Royal, Drury-lane.

First Night of the New Play of
The Blind Beggar of *Bethnal Green.*

Last Night of the Drama of
NELL GWYNNE,
In which Mr. KEELEY will sustain his Original Character of ORANGE MOLL.

FOR THE BENEFIT OF
MISS JARMAN.

This present MONDAY, JUNE 16, 1834,
Will be performed, by permission of the Author, the last New Play, as produced this season in London, called the

BLIND BEGGAR
OF
Bethnal Green,

Written by J. S. Knowles, Esq., Author of Virginius, William Tell, The Hunchback, The Wife, &c.

The following is an Outline of the Story of this interesting Drama:—

Young Lord Wilford falls in love with Bess, the daughter of the Blind Beggar of Bethnal Green; she is forcibly carried off by Lord Thomas Willoughby, who has also taken a fancy to her, and escapes to Romford, where she takes shelter with Mrs. Trusty, the hospitable mistress of the Queen's Arms Inn. Her blind father meanwhile presents himself before Elizabeth, while her Majesty is on progress to Norwich, and she declares her royal determination to see him righted, by compelling Lord Thomas Willoughby to marry the girl of whom he had forcibly possessed himself. While Bess is at Romford, Lord Wilford, in the disguise of a peasant, enters the Queen's Arms, and thus discovers her retreat. He finds from Mrs. Trusty that her son, Ralph, has become enamoured of Bess, and is about to be married to her; but when it comes to the point, and Ralph is about to lead her to church, Bess positively refuses, and throws herself under the protection of Lord Wilford, not knowing that he was other than he seemed—a peasant. Wilford, in turn, is on the point of proceeding with Bess to the altar, when his course is interrupted by the sudden entrance of Lord Thomas Willoughby, with the commands of the Queen, that he should be united to Bess. A contest ensues, in the midst of which the Queen herself arrives to arbitrate the difference. She hears all parties, and among others, the Blind Beggar, who had arrived at Romford in search of his daughter. He declares that Bess is of noble birth, and it turns out that his younger brother, Lord Woodville, had wrongfully deprived him of his right to the family estates, and had turned him forth to beggary. Lord Woodville is summoned, and with shame and repentance owns his brother. Still there seems no reason, beyond the will of the Beggar's Daughter, why she should not marry Lord Thomas Willoughby. She still insists upon accepting only the hand of Lord Wilford, the seeming peasant, and as she is, in fact, the daughter of a Baron, the match is looked upon as most unequal, until it appears on unquestionable evidence, that the supposed peasant is a Peer. Mixed up with this serious plot are some very amusing comic incidents, in which young Thomas Small, the son of a pinmaker, and a would-be fine gentleman and gay gallant, is duped into a marriage with Kate, the daughter of Strap, a cobbler, whom he fancies to be a high-born dame who has taken a sudden fancy to him.

SPIRIT OF THE PUBLIC JOURNALS.

Last Night Mr. Knowles's play of the *Blind Beggar of Bethnal Green* was brought out at the Victoria. The same subject has already been handled by Mr. Knowles, and had, some time since, a trial; whether through defects in its treatment, want of zeal in its performance, or the influence of certain delicate impalpable causes which we call fortune, was not successful. A very different result has followed the present effort, and may be ascribed to the alterations made throughout the revived piece. On the whole, we deem this comedy one of the author's most successful productions.—*Sun Paper, Feb. 20th*, 1834.

Mr. Sheridan Knowles's Comedy of the *Blind Beggar of Bethnal Green*, reduced to three acts, and considerably altered in other respects, was last night re-produced. Every thing that could offend even fastidious criticism has been removed from the new version of the comedy, while all its beauties have been retained. The consequence is that it demanded decided success. The ballad of "*The Beggar's Daughter of Bethnal Green*" as given in Percy's Reliques of ancient English Poetry, is the foundation on which Mr Knowles has raised his dramatic superstructure.—*Times, Feb 20th*, 1834.

The *Blind Beggar of Bethnal Green*, by Sheridan Knowles, was produced on Monday night to a full house, and with every testimony of decided success. The Play abounds with passages of poetical merit, which were duly appreciated by the audience; and it contains not a few situations which produce strong dramatic effect.—*Observer, Feb. 23rd*, 1834.

An improved, very greatly improved edition of SHERIDAN KNOWLES's Play of THE BEGGAR'S DAUGHTER OF BETHNAL GREEN was produced on Wednesday last. The Story (borrowed from Percy's Reliques) is soon told, nor can we begin it better than in the words of the old Ballad:—

> "It was a Blind Beggar had long lost his sight,
> He had a fair daughter of bewty most bright.
> And many a gallant brave suitor had shee,
> For none was soe comely as pretty Bessee."

The Piece contains scenes of undoubted excellence, poetic beauties of the highest order abound in it. It has been said of Congreve, that his very footmen speak *bon mots*, it may be said of Knowles, that his very beggars and pinmakers speak poetry; poetry, too, (as the Beggars appeal to love of Country, and old Small's farewell speech to his Son,) which such as they may speak with propriety, because it is called out by their situations and comes gushing from their hearts. There are fancies too, bright sparkling fancies, with happy terms and phrases, in this Play, worthy of the most genial writers of that age, (Elizabeth's,) with whose spirit Knowles is so thoroughly imbued, as to be rather *of* them, than *like* them, rather a member of their brotherhood than an apprentice to their craft.—*Examiner, Feb. 23rd*, 1834.

Young Small ....Mr. BALLS
Peter (his Servant)........................ Mr. KEELEY

Lord Woodville .... Mr ANDREWS
Lord Wilford .... Mr COOKE
Lord Thomas Willoughby.............. Mr. VINING
Bellmont .... Mr. DURAND
Lord Mayor .... Mr. LYON
Albert ....Mr. WEBSTER
Old Small (a London Pin Maker)...Mr. GRANBY
Ralph (Son to Mrs Trusty)..............Mr. LACY
Strap (a Cobbler) ....Mr. BENWELL
Last.......................... Mr. SLAITER
Mortice..................................Mr HENRY
Mallet .... Mr. CUNNINGHAM

Officer............................ Mr. LINDSAY
Mrs. Trusty { Hostess of the Queen's Arms Romford } Mrs. CLARKE
Queen Elizabeth.......................Mrs. BROOKS
Kate { Daughter to Strap the Cobbler } ......Miss SEYMOUR
Emma (Wife to Albert)......... Mrs. VINING
Ladies in attendance upon Queen Elizabeth. ...
Miss AYRES, Mrs E. BENWELL,
Mrs. BAKER, Mrs GRANBY,
Mrs. WEBSTER, &c.

Bess (Daughter of Albert) .... (her original character). Miss JARMAN

INCIDENTAL TO THE PIECE, A
View of St. Paul's Cathedral, and Temple Bar, London,
In the Time of the Reign of Queen Elizabeth.
EXTERIOR OF AN ANCIENT INN.
The SCENERY Painted by Mr. PARKER and Mr. JOHNSON
PROCESSION OF QUEEN ELIZABETH ON HORSEBACK,
on her way to Norwich, where she is met by the BLIND BEGGAR, whose Petition she receives, and to whom she promises redress for injury sustained for the loss of his Daughter.

> "The glory it shall be of Bess's reign
> Her lowest subject, if his cause is right,
> Hath 'gainst her highest odds; for, beggar e'en
> He still shall have his Queen to side with him.—*Act 1, Scene 4, of the Play*

At the end of the Play,
The favourite Song of "Kate Kearney,"
By Miss GEORGE

To which will be added, the favourite New Farce of A
SOLDIER'S COURTSHIP.

Colonel Gayton ..... Mr LACY
Lady Melford ...... Miss CRISP | Fanny .... Mrs CLARKE.

After which,
The popular Song of "The Sea!"
By Mr FRAZER.

To conclude with (for the last time) the popular Drama of
NELL GWYNNE;
Or, THE PROLOGUE.

Orange Moll .. (his original character at the Theatre-Royal, Covent Garden) .Mr KEELEY
King Charles the Second .... Mr BALLS | Sir Charles Barkeley ....Mr. LACY
Betterton (Manager of the Duke's Theatre, Lincoln's Inn) Mr ANDREWS
Charles Hart. } Managers of the King's Theatre, Drury-lane { Mr. DURAND
Major Mohun... } { Mr WEBSTER
Counsellor Crowsfoot ...... Mr. GRANBY, (*in consequence of Mr Baker's indisposition*)
Joe Haynes... (Actor at the King's) .Mr. VINING
Stockfish ... (Puritanical Drawer at the Mitre Tavern) .. Mr. BENWELL
Callboy of the Theatre ...Master LLOYDS | Countrymen ...Messrs HENRY & LYON
Courtiers... ....Messrs. LINDSAY & CUNNINGHAM
Mrs. Snowdrop..................................Mrs. CLARKE

VISITORS OF THE THEATRE.
The Queen........Mrs. VINING | Ladies of the Court .Messds. WEBSTER, BENWELL, BAKER, GRANBY, &c.

Nell Gwynne. . ... Miss JARMAN

Incidental to the Drama, Miss JARMAN will sing the favourite Song of "**BUY ORANGES,**" and speak the Epilogue in the large Hat and broad Belt, alluded to by Dryden.

BOXES, 4s.—UPPER BOXES, 3s 6d—PIT, 2s 6d—GALLERY, 1s
Doors to be opened at Half-past Six, and the Performance to commence at Seven o'Clock precisely.
Tickets may be had of Miss JARMAN, at Mrs. Sewell's, 24, Great Nelson-street, and of Mr. Parker, at the Box-office of the Theatre, where Places may be taken from Ten till Three

On Tuesday, ELLEN WAREHAM—THREE & THE DEUCE, and IN THE WRONG BOX

THEATRE-ROYAL, LIVERPOOL.

THE LAST NIGHT OF THE SEASON

FIRST NIGHT OF TWO NEW PIECES,

NATURAL MAGIC,

AND

GRACE HUNTLY.

FOR THE BENEFIT OF

Mr. LLOYDS,

PROMPTER,

ON WHICH OCCASION

MR. HAMMOND WILL APPEAR

IN TWO PRINCIPAL CHARACTERS

Mr. LLOYDS, having laboured in the arduous duties of his Situation for 18 years, begs leave to announce this as

HIS FIRST BENEFIT,

Respectfully soliciting the support of the Liverpool Public, and trusting that, though his exertions for the interests of the Drama have not been in view of its Patrons, they will not be out of their remembrance.

This present FRIDAY, December 20th, 1833,

Will be performed Morton's Comedy of

SPEED THE PLOUGH.

Bob Handy.................................. Mr. VANDENHOFF

Farmer Ashfield.......... Mr. HAMMOND, who has kindly offered his services.

Sir Philip Blandford	Mr. LACY	Evergreen	Mr. WEBSTER
Sir Abel Handy	Mr BAKER	Miss Blandford	Mrs. VINING
Morrington	Mr. ANDREWS	Lady Handy	Mrs CLARKE
Henry	Mr COOKE	Dame Ashfield..... (for this night only)	Miss SEYMOUR
Gerald	Mr. SLAITER	Susan Ashfield	Mrs. BAKER

Incidental to the Piece, a Rustic Dance by the Characters.

AT THE END OF THE PLAY,

JIM CROW,

The much admired and popular AMERICAN NIGGER SONG, will be sung in CHARACTER by Mr. BENWELL.

After which, (for the first time here) a New Farce, as performed during the Last Season with distinguished approbation at the Theatre-Royal, Haymarket, called

NATURAL MAGIC;

Or, THE CHIMNEY-PIECE.

John Horn..................(an old Domestic, jealous of his deceased Wife)..................Mr. HAMMOND

(Who has kindly undertaken to represent the Character on this occasion.)

Mr. Muddlebrain.................. (a Modern Philosopher, and disciple of Sir Humphrey Davy)..................Mr. BAKER

Frederick..................(his Brother-in-law).................. Mr. DURAND

Shuffle.................. (a Cupboard Lover, formerly Waiter at a Gambling House)..................Mr. LACY

tia.................................. (Wife of Muddlebrain)..................Mrs. VINING

Mary.................. (her Servant)..................Mrs CLARKE

In the course of the Evening will be sung:—

IEW SONG BY Mr. FRAZER, called "The Rhine! The Rhine!" The Music composed by E. J. Westrope.

"THE OLD ENGLISH GENTLEMAN,".................. by Mr ANDREWS.

Miss GEORGE WILL SING,

"MY LODGING IS ON THE COLD GROUND,"........(with Variations)........ Composed by M. DROUET.

FLUTE OBLIGATO,.................................*Mr BROWN*

To conclude with, (for the first time here) a New Domestic Drama, of Intense Interest, written by Henry Holl, Esq., author of "Teddy the Tiler," &c and performed nearly every night of the present season, at the Adelphi Theatre, London, called

GRACE HUNTLY,

OR THE

PRICE OF GUILT.

CHARACTERS IN THE 1st ACT.

oseph Huntly..................(an Idle Mechanic, and associate of Sandy Smith)..................Mr. COOKE

Abel Darnley.................. (Father of Grace Darnley)..................Mr. ANDREWS

Simon Mealbag.................. (a Baker's apprentice, in love with all the Girls of the Village)..................Mr. BAKER

Sandy Smith...(a low, base, drunken churl, a compound of ignorance and brutal ferocity).... Mr. BENWELL

Giles..................(Landlord of the Village Alehouse).................. Mr. CUNNINGHAM

Grace Darnley.................. affectionately attached to Joseph Huntly)..................Mrs. VINING

Peggy.................. (Daughter of Giles).................. Mrs. BAKER

Alapse of 12 years is supposed to occur between the 1st & 2nd Acts

CHARACTERS IN THE 2nd AND 3rd ACTS.

ooh Huntly..................(a profligate and felon).................. Mr. COOKE

Simon Mealbag........(a Master Baker, fond of dancing, and of Alice Green).... Mr. BAKER

dee Smith.................. (a poacher and house-breaker)..................Mr. BENWELL

Justice of the Peace.................. Mr. WEBSTER

Sgt Lambert..................(of the Manor House).................. Mr. DURAND

Tibby Cracko.......(an Othello in Livery, in love with Alice Green).................. Mr. SLAITER

W m Huntly..................(Son of Joseph and Grace Huntly).................. Master LLOYDS

Grace Huntly.................. (Wife of Joseph Huntly)..................Mrs. VINING

Alice Green........(In love with Simon Mealbag and Tibby Cracko)........Miss SEYMOUR

gramme of the Scenes & Incidents of this highly interesting Drama

Village Ale-house,

oducing Joseph Huntly in his career of Idleness.

NTERIOR OF DARNLEY'S COTTAGE.

Darnley's affection for Huntly, in opposition to her 's commands, & Huntly's DECLARATION of VENGEANCE

THE VILLAGE,

's meeting with Sandy Smith, and the effects of evil lication. DARNLEY'S COTTAGE AT NIGHT! Visit to Grace—The untimely arrival of Sandy Smith, EATH OF DARNLEY.

ACT 2nd.

terior of Huntly's Cottage,

Years after the Marriage of Huntly and Grace. Their al poverty in consequence of Huntly's evil practices, and couragement of

Their Son's Depravity.

Dreary Hut on the Common,

In which Grace discovers her Son assisting in Robbery, under THE GUIDANCE OF HIS FATHER.

ACT 3rd.

Huntly's Cottage,

Grace Huntly's refusal to share in the Spoils of the preceding Night—Huntly's determination TO BRING UP HIS SON TO THE HALTER, and Grace's resolution to save the boy, even at the expense of

HER HUSBAND'S LIFE.

The Magistrate's Apartment,

In which Grace Huntly gives information of the Robbers. Huntly and Sandy's apprehension.

The Triumph of Virtue and the Punishment of Guilt!

The interesting Incidents are amusingly relieved by an underplot, coosed of the ludicrous jealousy of the Village Baker and the Bk Footman, in their love for Alice Green.

Tid be had of Mr LLOYDS, 16, Williamson-square; Mr. HAMMOND, Murray-street; of Mr. J. H. MORGAN, Black Dog offhouse, 76, Hanover Street; and of Mr. PARKER, at the Box Office of the Theatre, where Places may be taken from Ten till Three

LOWER BOXES, 4s.——UPPER BOXES 3s. 6d.——PIT, 2s. 6d.——GALLERY 1s

Do be Opened at Half-Past Six, and the Performance to commence at Seven precisely.

MELLING AND CO., PRINTERS.

Theatre-Royal, Liverpool.

FOR THE BENEFIT OF

Mr. Clarke,

ACTING MANAGER,

ON WHICH OCCASION

Mr. WALLACK,

Of the Theatre-Royal, Drury-Lane, has kindly granted the aid of his valuable services, and will sustain his celebrated Characters of

ALESSANDRO MASSARONI, in the Drama of

THE BRIGAND.

And DICK DASHALL, in the Petit Comedy of

MY AUNT.

FIRST NIGHT OF THE POPULAR DRAMA OF

JONATHAN BRADFORD.

This present MONDAY, October 14, 1833,

Will be produced (for the first time at this Theatre,) the popular Drama, as now performing nightly in London with unprecedented success, called

JONATHAN BRADFORD

OR, THE MURDER AT THE

Road-side Inn

This Drama is founded upon the singular Trial of JONATHAN BRADFORD, who was executed at Oxford, upon Presumptive Evidence, for the Murder of CHRISTOPHER HAYES, ESQ.—The evidence given against him was to the following effect:—Two gentlemen who had supped with Mr. Hayes, and who retired at the same time to their respective chambers, being alarmed in the night by a noise in his room, and hearing groans as of a wounded man, they got up in order to discover the cause; and found their landlord, with a dark lantern and a knife in his hand, in a state of astonishment and horror, standing close to his dying guest, who almost instantly expired. The facts attending this dreadful tragedy were not fully brought to light until the death of the confidential valet of the ill-fated Traveller, who then confessed that, knowing his master had considerable property about him, he had committed the horrid act, and secured his treasure but a few moments before the landlord entered the apartment of the expiring man.

Jonathan Bradford .... (Landlord of the George Inn)........ ...... Mr. COOKE
Squire Hayes .... Mr. LACY | Mr. Dozey .... Mr. WEBSTER
Dan Macraisy .... Mr. BENWELL | Surveyor Rodpole .... Mr. CUNNINGHAM
Farmer Nelson .... Mr. ANDREWS
Jack Rackhottle ....(Waiter and Boots at the George Inn) .... Mr. SLAITER
Caleb Scrummidge .... (a Runaway Apprentice) .... Mr. BAKER
Sergeant Sam .... Mr. VINING | Corporal .... Mr. MELLON
Sally Sighabout.... .... (Chambermaid at the George Inn) .... Miss SEYMOUR
Ann .... } Bradford's { .... Miss LLOYDS
Jane .... } Children { .... Miss VINING
Anne....(Wife to Bradford)....Mrs. BROOKS, from the Theatre Royal, Norwich, (her 1st appearance here)

Incidental to the Piece, **The George Inn**, a new Scene constructed expressly
this Piece, **Showing Four distinct Apartments, acted in at one time,**
., THE BAR, THE PARLOUR, and THE TWO SLEEPING ROOMS.

In the course of the Piece, Mr. BAKER will Sing,

"IN SEVEN DIALS LIVED A DAME,"

After which, a Favourite Ballad, written by a GENTLEMAN OF LIVERPOOL, called

"TWINE A GARLAND,"

The Music by A. LEE.—To be Sung by Miss GEORGE

To which will be added the popular Drama of the

BRIGAND.

Alessandro Massaroni .... Mr. WALLACK,
As originally performed by him at the Theatre Royal, Drury Lane, in which he will sing
"Love's Ritornella," as nightly encored in London.

Prince Bianchi	Mr. ANDREWS	Fahio	Mr. VINING
Theodore	Mr. COOKE	Spoletto	Mr. SLAITER
Albert	Mr. LACY	Carlotti	Mr. CUNNINGHAM
Nicolo	Mr. BAKER	The Cardinal Secretary	Mr. WEBSTER
Sanguino	Mr. FRAZER	Banker	Mr. BENWELL
Spinosa	Mr. HAMILTON	Maria Grazzia	Mrs. VINING
Spado	Mr. MELLON	Ottavia	Miss SEYMOUR

In the course of the Piece, will be realized the subjects of the popular Mezzotinto Engravings after Eastlake, viz.

An Italian Brigand Chief reposing, attended by his Wife.

The Wife of a Brigand watching from the Brink of a Precipice, the events of a Battle below.

THE DYING BRIGAND.

After which, Mr. FRAZER will Sing

"THE SEA! THE SEA!"

To conclude with the Petit Drama of

MY AUNT.

Dick Dashall.... .... Mr. WALLACK, as originally performed by him in London.

Frederick	Mr. HAMILTON	Mrs. Corbett	Mrs. CLARKE
Rattle	Mr. BAKER	Emma	Miss SEYMOUR
Soberlove	Mr. WEBSTER		

Tickets to be had of Mr. CLARKE, No. 1, Houghton Street, Williamson Square,
And of Mr. PARKER, at the Box Office, of whom Places may be taken from Ten until Three o'Clock.
LOWER BOXES, 4s.—UPPER BOXES, 3s. 6d.—PIT, 2s. 6d.—GALLERY, 1s.
Doors to be Opened at Half-past Six, and the Performance to commence at Seven precisely.

On Tuesday, the Tragedy of BRUTUS.

Butus .... Mr VANDENHOFF | Sextus .. . . Mr. COOKE | Tullia .... Mrs. BROOKS

To conclude with a Favourite MELO-DRAMA.

MOLLING AND CO. PRINTERS, POOL-LANE

THEATRE ROYAL, LIVERPOOL.

FOR THE BENEFIT OF
M'lle. TAGLIONI,

And her Last Appearance in England,
ON WHICH OCCASION, SHE WILL APPEAR IN
THREE OF HER MOST POPULAR DANCES;
With Monsr. SILVAIN—LA MAZOURKA, at the End of the Second Act,
With Mad'lle. GARBOIS and Monsr. SILVAIN—LA TYROLIENNE, at the End of the Fourth Act,
And with Mad'lle. GARBOIS—THE PAS DE DEUX from THE BAYADERE; or, The Maid of Cashmere, at the End of the Play.

LAST NIGHT OF
Mons. Silvain & Mad'lle. Garbois.

SECOND APPEARANCE THIS SEASON OF
MR. BLANCHARD,
Of the Theatre Royal, Covent Garden, who is Engaged **for a Limited Period**.

THE UNRIVALLED PANTOMIMIC PERFORMERS,
Messrs. Brown, King, & Gibson
Of the Theatre-Royal, Adelphi, *ARE ENGAGED FOR A FORTNIGHT*,
And will make their Second appearance This Evening, in a
NEW COMIC PANTOMIME,
Which was Last Night received with shouts of laughter and applause.
SECOND APPEARANCE OF
Mrs. GIBSON, (late Miss Davis),
COLUMBINE of Covent Garden Theatre, who is also Engaged for A FORTNIGHT.

This present TUESDAY, August 20, 1833,
Will be performed the favourite Comedy called

The Honey Moon;
OR, HOW TO RULE A WIFE.

Duke Aranza	Mr. VANDENHOFF	Olmedo	Mr. VINING
Rolando	Mr. BROWNE	Vasquez	Mr. HUNT
Count Montalban	Mr. LACY	Sancho	Mr. CUNNINGHAM
Lampedo	Mr. BLANCHARD	Perez	Mr. BENWELL
Balthazar	Mr. ANDREWS	Juliana	Miss HUDDART
Jaquez	Mr. BAKER	Volante	Miss SEYMOUR
Lopez	Mr. SLAITER	Zamora	Miss EYRE
Campillo	Mr. WEBSTER	Hostess	Mrs. TAYLOR

At the End of the Second Act, the celebrated DANCE, called
LA MAZOURKA,
PERFORMED BY
MAD'LLE TAGLIONI,
And MONS. SILVAIN.

AT THE END OF THE FOURTH ACT
be performed the DANCE which has raised the reputation of the Principal Performer to the height of her ession, and which was composed expressly for her by Mons. TAGLIONI—PERE, Ballet Master of the ademie Royale de Paris, called
LA TYROLIENNE,
THE CHARACTERS BY
MAD'LLE TAGLIONI,
Monsr. SILVAIN, and Mad'lle. GARBOIS.

At the End of the Play, the celebrated **PAS DE DEUX,** from the
BAYADERE; or, the MAID of CASHMERE,
BY
M'lle TAGLIONI,
And MAD'LLE GARBOIS.
The Music composed expressly for Mademoiselle TAGLIONI, by AUBER.

To conclude with a NEW COMIC PANTOMIME, founded on Juvenile Legends, called
HARLEQUIN
AND THE BLACK HEN;
OR, THE SILVER EGG.

Zodoreeko ... (the Necromancer of the Thundering Tower) ... Mr. WEBSTER
ntent ... (a Ploughboy, afterwards Harlequin) ... Mr. GIBSON
Barnamy Bobbing ... (afterwards Pantaloon) ... Mr. BROWN
Giles Clouthead ... (his Servant, afterwards Clown) ... Mr. KING
Rosabelle....(a Shepherdess, afterwards Columbine)....Mrs. GIBSON
ntine... (a Fairy Queen) ...Miss EYRE | Snowdrop.... (her attendant sprite) .. Miss SEYMOUR

Programme of the Scenery, Incidents, &c. &c.

SCENE I.
ARY RETREAT.
t of the Fairy Queen in her Etherial Chariot—Transformation of Snowdrop into the
BLACK HEN.
ENE 2—RUSTIC VILLAGE—DAYBREAK.
Hen—a valuable specimen of the Feathered tribe—Precious s—Good Marketable commodities—an excellent clue, and a al cue—
SCENE 3—UNHALLOWED ROCK,
Secret Entrance to the Thundering Tower.
ight—Importunity at length successful—an entrance effected, and hope in the perspective—
NE 4—Interior of the THUNDERING TOWER
The Enormous Giant of the Silver Sceptre.
reeko's Tyranny, and Rosabelle's constancy—All in despair—agem successful—Liberty obtained—Florentine's power, and y interposition—
TRANSFORMATION!
n change of affairs and figures—Harlequin, Columbine, . and Pantaloon all alive—Hey for fun—off they go—catch who can, and the devil take the hindmost—
SCENE 5—SEA COAST—
man in full employ—Clown intrusive—a Duck but no Green —Native Fish—but no American Sea Serpents—*Pro*-fusion of ny tribe, and plenty of *Con*-fusion.
SCENE 6—CLOTH MART.
OSITION CLOTHIERS, Messrs. Black and White—How to ce customers—A Springy Blade, a difficult problem in MENSATION—an Exclusive of the First water—Clothes made on shortest notice, and on a new principle—No connexion with next shop—Goods going at a great sacrifice—Tax gatherers not come, yet paid in full—a new erection, tho' not a stately edifice.

SCENE 7—STREET.
'Rhubarb's Rhubarb, call it what you will'
Tinkers and their appurtenances—a Street Row!—Heterogeneous ingredients.
SCENE 8th.—A WELL KNOWN TAVERN
Waiters in waiting, "No admittance except on business"—Flying Leap—beware of an ejection—good joints, but rather too high—all upon the go—taking steps to rise in the world—a slippery foundation—a drop too much—keep your body up!—I see double!
In this SCENE *MR. GIBSON* will Dance A
Hornpipe on his Head!
SCENE 9th.—A VILLAGE GREEN.
Live Stock for Sale—Specimens of Ornithology—too dear, yet cheap enough at the price—no counterfeits, current coin in request—Rustic Sabots.
A New Triple Comic Dance in Clogs,
By Messrs. GIBSON, BROWN, and KING.
SCENE 10th.—EXTERIOR OF TONSORIAL DOMICILE.
Scotch Strathspey by Mr. & Mrs. Gibson.
Premises "Void," vulgo, "To Let"—Cheap Shaving, without the assistance of Mechi's Magical Paste and Strop—Beards mown gratis and a glass of gin into the bargain—A superfluity of rubicund proboscis rather dangerous—cut but not come again
SCENE 11—A GLOOMY ABYSS.
All in dismay—now to brighten future prospects—Caught them now—ready for the denouement.
SCENE 12th AND LAST
Florentine's Fairy Palace!
Concluding with a GRAND HORIZONTAL PYRAMIDICAL TABLEAU enveloped in a
GRAND DISPLAY of FIRE WORKS.

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he Box-Book will be open from *Ten* until *Four*.—No Places can be secured unless Tickets are taken.
Doors to be Opened at Half-past Six, the Performance to commence at Seven precisely.
otwithstanding the unprecedented Expense attending these Engagements, no advance will be made in the usual Prices
LOWER BOXES 4s.—UPPER BOXES, 3s. 6d.—PIT, 2s. 6d.—GALLERY 1.

On WEDNESDAY, the popular Play of
THE WIFE.
Julian St. Pierre .. Mr. VANDENHOFF | Mariana ... Miss HUDDART
After which, the Farce of Two Strings to your Bow.
Lazarillo ... Mr. BLANCHARD
To conclude with the New COMIC PANTOMIME.

THEATRE ROYAL, LIVERPOOL.

The Public is respectfully informed, that in consequence of the numerous applications for Places, the Engagement of

M'lle. TAGLIONI,

FROM THE KING'S THEATRE, LONDON, has been extended for

TWO ADDITIONAL NIGHTS,

And that she will make her **THIRD APPEARANCE** THIS EVENING.

In several of her most Attractive Dances,

In which she will be assisted by

Monsieur SILVAIN, of the Academie Royale de Paris,

AND

Mad'lle GARBOIS, of the Theatre Royal, Dublin.

FIRST APPEARANCE THIS SEASON OF

MR. BLANCHARD,

Of the Theatre Royal, Covent Garden, who is Engaged **for a Limited Period.**

THE UNRIVALLED PANTOMIMIC PERFORMERS,

Messrs. Brown, King, & Gibson

Of the Theatre-Royal, Adelphi, *ARE ENGAGED FOR A FORTNIGHT,*
And will make their first appearance This Evening, in a

NEW COMIC PANTOMIME.

FIRST APPEARANCE OF

Mrs. GIBSON, (late Miss Davis),

COLUMBINE of Covent Garden Theatre, who is also Engaged for A FORTNIGHT.

This present MONDAY, August 19, 1833,

The Entertainments will commence with the Comedy of

She Stoops to Conquer.

Mr. Hardcastle	Mr. BLANCHARD	Young Marlow	Mr. BROWNE
Sir Charles Marlow	Mr. ANDREWS	Ammidab	Mr. HUNT
Hastings	Mr. LACY	Twist	Mr. CUNNINGHAM
Tony Lumpkin	Mr. BAKER		
Diggory	Mr. SLAITER	Miss Hardcastle	Miss HUDDART
Landlord	Mr. WEBSTER	Mrs. Hardcastle	Mrs. TAYLOR
Jack Slang	Mr. BENWELL	Miss Neville	Miss EYRE
Muggins	Mr. VINING	Nancy	Mrs BENWELL

At the End of the Third Act, THE

Minuet de la Cour

And GAVOTTE DE VESTRIS, by

MAD'LLE. TAGLIONI,

And Mademoiselle Garbois.

At the End of the Play, the celebrated **PAS DE DEUX,** from the

BAYADERE; or, the MAID of CASHMERE,

BY

M'lle TAGLIONI,

And MAD'LLE GARBOIS.

The Music composed expressly for Mademoiselle TAGLIONI, by Monsieur AUBER

At the End of the Fourth Act, a **PAS DE DEUX,** from

FLORA AND ZEPHYR,

By Monsr. SILVAIN and Mad'lle. GARBOIS.

In the course of the Evening,

MONSIEUR SILVAIN,

Will introduce the celebrated PAS ANGLOIS,

As Danced by him in the *CARNIVAL OF VENICE*, at the Academie Royale de Paris.

To conclude with a NEW COMIC PANTOMIME, founded on Juvenile Legends, called

HARLEQUIN
AND THE BLACK HEN;
OR, THE SILVER EGG.

Zodoreeko ... .. (the Necromancer of the Thundering Tower) .... Mr. WEBSTER
Content .... (a Ploughboy, afterwards Harlequin) .... Mr. GIBSON
Barnamy Bobbing .... (afterwards Pantaleon) . Mr. BROWN
Giles Clouthead .. .. (his Servant, afterwards Clown) .... Mr. KING
Rosabelle....(a Shepherdess, afterwards Columbine)... Mrs. GIBSON
Florentine .. ...(a Fairy Queen)....Miss EYRE | Snowdrop ... ..(her attendant sprite) ...Miss SEYMOUR

Programme of the Scenery, Incidents, &c. &c.

SCENE I.
FAIRY RETREAT.

Descent of the Fairy Queen in her Etherial Chariot—Transformation of Snowdrop into the

BLACK HEN.

SCENE 2—RUSTIC VILLAGE—DAYBREAK

Magic Hen—a valuable specimen of the Feathered tribe—Precious Metals—Good Marketable commodities—an excellent clue, and a capital cue—

SCENE 3—UNHALLOWED ROCK,
And Secret Entrance to the Thundering Tower.

Twilight—Importunity at length successful—no entrance effected, and hope in the perspective—

SCENE 4—Interior of the THUNDERING TOWER
The Enormous Giant of the Silver Sceptre.

Zodoreeko's Tyranny, and Rosabelle's constancy—All in despair—Stratagem successful—Liberty obtained—Florentine's power, and timely interposition—

TRANSFORMATION!

Sudden change of affairs and figures—Harlequin, Columbine, Clown, and Pantaloon all alive—Hey for fun—off they go—catch him who can, and the devil take the hindmost—

SCENE 5—SEA COAST—

Waterman in full employ—Clown intrusive—a Duck but no Green Peas—Native Fish—but no American Sea Serpents—*Pro*-fusion of the finny tribe, and plenty of *Con*-fusion.

SCENE 6—CLOTH MART.

OPPOSITION CLOTHIERS, Messrs. Black and White—How to entice customers—A Spruce Blade, a difficult problem in MENSURATION—an Exclusive of the First water—Clothes made on the shortest notice, and on a new principle—No connexion with the next shop—Goods going at a great sacrifice—Tax gatherers not welcome, yet paid in full—a new erection, tho' not a stately edifice

SCENE 7—STREET.

'Rhubarb's Rhubarb, call it what you will'
Tinkers and their appurtenances—a Street Row!—Heterogeneous ingredients.

SCENE 8th.—A WELL KNOWN TAVERN

Waiters in waiting, "No admittance except on business"—Flying Leap—beware of an ejection—good joints, but rather too high—all upon the go—taking steps to rise in the world—a slippery foundation—a drop too much—keep your body up!—I see double!

In this SCENE *MR. GIBSON* will Dance A

Hornpipe on his Head!

SCENE 9th.—A VILLAGE GREEN.

Live Stock for Sale—Specimens of Ornithology—too dear, yet cheap enough at the price—no counterfeits, current coin in request—Rustic Sabots.

A New Triple Comic Dance in Clogs,

By Messrs GIBSON, BROWN, and KING.

SCENE 10th.—EXTERIOR OF TONSORIAL DOMICILE.

Scotch Strathspey by Mr. & Mrs. Gibson.

Premises "Void," i. e. "To Let"—Cheap Shaving, without the assistance of Mechi's Magical Paste and Strop—Beards mown gratis and a glass of gin into the bargain—A superfluity of rubicund proboscis rather dangerous—cut but not come again.

SCENE 11—A GLOOMY ABYSS.

All in dismay—how to brighten future prospects—Caught them now—ready for the denouement.

SCENE 12th AND LAST
Florentine's Fairy Palace!

Concluding with a GRAND HORIZONTAL PYRAMIDICAL TABLEAU enveloped in a

GRAND DISPLAY of FIRE WORKS.

Notwithstanding the unprecedented Expense attending these Engagements, no advance will be made in the usual Prices During Mademoiselle TAGLIONI'S Engagement, the Box-Book will be open from *Ten* until *Four.* No Places can be secured unless Tickets are taken.—Doors to be opened at Half-Past Six, and the Performance to commence at Seven.

LOWER BOXES 4s.—UPPER BOXES, 3s 6d —PIT 2s. 6d.—GALLERY 1.

On TUESDAY,

Mademoiselle TAGLIONI'S Benefit,

And her last appearance in England, as she is obliged to be in Paris on the 25th of this Month,

Will be performed the Comedy of **THE HONEY MOON.**

Duke Aranza....Mr. VANDENHOFF | Lampedo....Mr. BLANCHARD | Rolando.. .. Mr. BROWNE
Juliana .... Miss HUDDART

In the course of the Evening, a variety of the MOST FAVOURITE DANCES by

M'LLE TAGLIONI,

Assisted by Monsr. SILVAIN and M'lle GARBOIS.

To conclude with the **NEW COMIC PANTOMIME.**

MELLING AND CO., PRINTERS, POOL-LANE.

THEATRE ROYAL, LIVERPOOL.

This present SATURDAY, August 17, 1833,
Will be performed the New Domestic Drama, now performing nightly at the Theatre-Royal, Haymarket, with distinguished success, called

Ellen Wareham.

Captain Wareham	Mr. ANDREWS	Ellon Wareham	Miss HUDDART
Mr. Hamilton	Mr. LACY	Lady Coverdale	Mrs. CLARKE
Henry Wareham	Mr. HAMILTON	Mrs. Allenham	Mrs. VINING
Cresford	Mr. COOKE	Matilda	Miss EYRE
Will Pollard	Mr. BAKER	Peggy	Miss SEYMOUR
Turnhull	Mr. BENWELL	Mrs. Topham	Mrs. TAYLOR
Seymour	Mr. WEBSTER	Mrs. Turnhull	Mrs. WEBSTER
John	Mr. CUNNINGHAM	Susan	Mrs. BENWELL
Thomas	Mr. VINING		

After which, the Romantic Drama of

The Forty Thieves.

Cassim Baba, (the rich Brother)	Mr WEBSTER	Mustapha (the Cobbler)	Mr. BAKER
Ali Baha (the Woodcutter)	Mr. BENWELL		
Gaaem (Woodcutter's Son)	Mr. HAMILTON	Morgiana	Mrs. BAKER
Selim (Leader of the Caravan)	Mr. HUNT	Zaida (Wife of Cassim Baba)	Mrs. VINING
Hassan } Slaves to Cassim Baba	Mr. CUNNINGHAM	Cogia (Wife of Ali Baba)	Miss SEYMOUR
Sadi } Slaves to Cassim Baba	Mr. VINING	Zelia (Daughter of a Bashaw)	Mrs. WEBSTER
Abdalla	Mr. ANDREWS	Ardinelle (Fairy of the Lake)	Miss EYRE
Hassarac	Mr. COOKE	Gossamer	Mrs. BENWELL

To conclude with the Melo-Drama of

Robinson Crusoe;
OR, THE BOLD BUCCANEERS.

Friday .... Mr. BROWNE

Robinson Crusoe	Mr. COOKE	Igloa (a chief)	Mr. VINING
Diego	Mr. LACY	Paraboo (a chief)	Mr. HAMILTON
Swivel	Mr. ANDREWS	Antikoo and Madiboo	Messrs. HUNT and CUNNINGHAM
Nipcheese	Mr. BAKER	Inis	Mrs. BAKER
Bluff	Mr. SLAITER	Indian Women	Messds. WEBSTER and BENWELL
Windlass	Mr. WEBSTER		
Stern	Mr. BENWELL		

The Public is respectfully informed, that in consequence of the numerous applications for Places, the Engagement of

M'LLE. TAGLIONI,

OF THE KING'S THEATRE, LONDON, has been extended for

TWO ADDITIONAL NIGHTS,

AND THAT SHE WILL MAKE HER

THIRD APPEARANCE,

On MONDAY, August 19th, 1833,

IN SEVERAL OF HER

MOST ATTRACTIVE DANCES,

In which she will be assisted by

Monsieur SILVAIN, of the Academie Royale de Paris,

AND

Mademoiselle GARBOIS, of the Theatre-Royal, Dublin.

FIRST APPEARANCE THIS SEASON OF

MR. BLANCHARD,

Of the Theatre-Royal, Covent Garden, who is engaged FOR A LIMITED PERIOD.

THE UNRIVALLED PANTOMIMIC PERFORMERS,

MESSRS. BROWN, KING, AND GIBSON,

Of the Theatre-Royal, Adelpbi, are Engaged **FOR A FORTNIGHT,** and will make their first appearance on Monday Evening, in a **NEW COMIC PANTOMIME.**

FIRST APPEARANCE OF

Mrs. GIBSON, (late Miss Davis),

Columbine of Coveat Garden Theatre, who is also **ENGAGED FOR A FORTNIGHT.**

On MONDAY, August 19th, 1833,
The Entertainments will commence with the Comedy of

SHE STOOPS TO CONQUER.

Mr. Hardcastle .... Mr. BLANCHARD

Young Marlow	Mr. BROWNE	Miss Hardcastle	Miss HUDDART

AT THE END OF THE THIRD ACT,

The Minuet de la Cour,

AND

GAVOTTE DE VESTRIS,

BY

M'LLE. TAGLIONI,

And Mademoiselle GARBOIS.

At the End of the Play, the Celebrated **PAS DE DEUX,** from the

BAYADERE; or, the MAID of CASHMERE,

By Mad'lle TAGLIONI,

AND MADEMOISELLE GARBOIS.

The Music composed expressly for Mademoiselle TAGLIONI, by Monsieur AUBER

In the course of the Evening, Monsr. SILVAIN,
Will introduce the celebrated **PAS ANGLOIS,** as Danced by him in the **CARNIVAL OF VENICE.** at the Academie Royale de Paris.

To conclude with a NEW COMIC PANTOMIME, founded on Juvenile Legends, called

Harlequin and the Black Hen,
OR, THE SILVER EGG.

Content	(a Ploughboy, afterwards Harlequin)	Mr. GIBSON
Barnamy Bobbiag	(afterwards Pantaloon)	Mr. BROWN
Giles Clouthead	(his Servant, afterwards Clown)	Mr. KING
Rosabelle	(a Shepherdess, afterwards Columbine)	Mrs. GIBSON

ON TUESDAY,

Mademoiselle TAGLIONI'S Benefit,

And her Last Appearance in England, as she is obliged to be in Paris, on the 25th of this Month.

Notwithstanding the unprecedented Expense attending these Engagements, no advance will be made in the usual Prices

The Box Office will be open This Day, and on Monday and Tuesday, from Ten until Four, when Places may be taken. No Places can be secured unless Tickets are taken. Doors to be opened at Half-Past Six, and the Performance to commence at Seven 'Clock.

MELLING AND CO., PRINTERS, POOL LANE

MLLE. TAGLIONI,

TWO ADDITIONAL NIGHTS,

THIRD APPEARANCE,

On MONDAY, August 19th, 1833,

MOST ATTRACTIVE DANCES.

Monsieur [illegible], of the Academie Royale de Paris,

AND

Mademoiselle [illegible], of the Theatre-Royal, Dublin.

MR. BLANCHARD

MESSRS. BROWN, KING, AND GIBSON,

FOR A FORTNIGHT,

NEW COMIC PANTOMIME.

Mrs GIBSON, (late Miss Davis).

ENGAGED FOR A FORTNIGHT.

On MONDAY, August 19th, 1833,

The Minuet de la Cour,

GAVOTTE DE VESTRIS,

M'LLE. TAGLIONI,

PAS DE DEUX,

BAYADERE: or, the MAID of CASHMERE,

Mademoiselle TAGLIONI.

THEATRE ROYAL, LIVERPOOL.

The Public is respectfully informed, that in consequence of the numerous applications for Places, the Engagement of

M'LLE. TAGLIONI,

OF THE KING'S THEATRE, LONDON, has been extended for

THREE ADDITIONAL NIGHTS,

AND THAT SHE WILL PERFORM

This Evening, and on Monday and Tuesday Next.

FOR THE BENEFIT OF

Mr. & Mrs. YATES

(AND THEIR LAST APPEARANCE)

On which occasion they have the honour to announce the Splendid aid of

M'lle. TAGLIONI,

Assisted by MONS. SILVAIN,

OF THE ACADEMIE ROYALE. AND

MAD'LLE. GARBOIS.

This present FRIDAY, August 16, 1833,

The Performances will commence with the favourite Drama of

Victorine; or, I'll Sleep on it

Act I.——*Scene* I.——*Mansarde of Victorine, in the Rue St. Honore.*

Alexandre, a Roue, aged 35 ...... Mr. YATES, as originally performed by him in London.
Michael, a Journeyman Upholsterer, aged 21 .... Mr. HAMILTON
Victorine, an Embroidress, aged 19 .... Mrs. YATES, as originally performed by her in London.
Elise, a Sempstress, aged 20 .... Miss SEYMOUR

A supposed Lapse of Five Years has occurred since the First Act.

Act 2.——Scene 1.——Splendid Apartments in the Palace of the Duke.

M. de St. Alexandre, a Horse Dealer, aged 40 .... Mr. YATES
Michael, Foreman to an Upholsterer, aged 26 .... Mr. HAMILTON
Madame la Baronne Elise, aged 25 .... Miss SEYMOUR
Justine, Femme de Chambre to Madame St. Victor .... Mrs. BENWELL
Madame St. Victor, aged 24 .... Mrs. YATES

Scenes 2 and 3——Apartments in the House of Mr. Bonassus.

Mr. Bonassus, aged 35 .... Mr. BAKER | Blaise, his Man, aged 20 .... Mr. SLAITER
Macaire, Friend of M. de St. Alexandre....Mr. CUNNINGHAM | Mrs. Bonassus....Mrs. CLARKE

A supposed lapse of Twenty Years has occurred since the 2nd Act.

Act 3.——Scene 1.——Room in a ci-devant Gambling House.

Alexandre, a Juggler and escaped Convict, aged 60 .... Mr. YATES
Cæsar Chanteloupe, his Companion, an old Soldier of the Imperial Guard....Mr. COOKE
Mr. Bonassus, a Widower, aged 55....... Mr. BAKER | Blaise, his Valet, aged 40..........Mr. SLAITER
Michael, a Captain of the National Guard, aged 46 .... Mr. HAMILTON
Mr. Bernard, a Jeweller .... Mr. WEBSTER | Sergeant.......Mr. BENWELL | Officer....Mr. VINING
Victorine, Keeper of a Lodging House, aged 44 .... Mrs. YATES
Elise, a Vender of Oranges, aged 45 ....Miss SEYMOUR | Sophie .... Mrs. BAKER

AT THE END OF THE SECOND ACT,

Will be performed, the DANCE which has raised the reputation of the Principal Performer to the height of her Profession, and which was composed expressly for her by Monsr. TAGLIONI—PERE, Ballet Master of the Academie Royale de Paris, called

LA TYROLIENNE,

THE CHARACTERS BY

MAD'LLE. TAGLIONI,

Monsr. SILVAIN & M'lle. GARBOIS.

To which will be added a TABLE ACT, of an entirely New Entertainment, never given here, called

Yates' Views of Himself & Others.

PART I.

Introduction—" Le Premier pas "—Nothing new—Broils, Stews, and Devils—Magic Lanthorn—Lavater—No Thoroughfare—Man Traps and Spring Guns—Face is every thing—Divine and *De-vine*—Star Manager—Swan with two Necks—" My Eye "—Coachmen of all sorts—

SONG—PADDINGTON STAGES.

Losses on the Road—Dosing and Dozing—Chaise and Four—the Fugitive—Insides at Day Break—Outsides—Breaches & Breeches--Waterloo--the Rain Beau—Lakeists--Gretna Green--Granby's Head--Inmates--Chambermaid

SONG—THE WARMING PAN.

To be followed by the DANCE so much in vogue, called

LA MAZOURKA,

PERFORMED BY

M'lle TAGLIONI,

AND MONSIEUR SILVAIN,

In addition to this, the Gentleman will kindly introduce, in the course of the Evening, the celebrated **PAS ANGLOIS,** As Danced by him in the **Carnival of Venice,** at the Academie Royale de Paris.

To conclude with a Burlesque Comic Tragic Romance, never performed here, called

DON QUIXOTTE;

Or, the Humours of Sancho Panza.

Don Quixotte.............(Knight of the Woeful Countenance).......... ...Mr. YATES

Sancho Panza .... (his Squire)........Mr. BAKER
Cardenio .... (a Misanthrope)........Mr. COOKE
Nicholas.... (the Village Barber).... Mr. SLAITER
Geronymo (the Innkeeper) Mr. CUNNINGHAM
Perez ....(a Miller)..........Mr WEBSTER
Lopez .... (a Villager) ....Mr. ANDREWS
Captain Whiskeribus ....Mr. BENWELL
Valentine .... Mr. HAMILTON

Juan .... Mr. VINING
Slave..Mr. HUNT

Lucinda........(Wife to Cardenio) ......Miss EYRE
Bianca(DonQuixotte'sIntendante) Mrs.TAYLOR
Teresa (Sancho Panza's Wife) Miss SEYMOUR
Maritornes .... Mrs. BENWELL
Miller's Wife ....Mrs. WEBSTER

In Act 1, The Attack on the Wind-mill.

Don Quixotte on Rosinante—Sancho on Dapple.

In Act II—THE CONFLAGRATION OF THE INN.

SANCHO TOSSED IN A BLANKET.

Notwithstanding the unprecedented Expense attending these Engagements, no advance will be made in the Prices of Admission.

LOWER BOXES, 4s.—UPPER BOXES, 3s. 6d.—PIT, 2s. 6d.—GALLERY, 1s.

During Madame TAGLIONI'S Engagement, the Box-Book will be open every day, from *Ten* until *Four* o'clock. No Places can be secured unless Tickets are taken.

ON SATURDAY,

The Favourite New Drame of ELLEN WAREHAM.

After which, the Romance of THE FORTY THIEVES.

To conclude with the Melo-Drama of ROBINSON CRUSOE.

MELLING AND CO., PRINTERS, POOL LANE

THEATRE ROYAL, LIVERPOOL.

The Public is respectfully informed that in consequence of the numerous applications for Places for THIS EVENING, the Engagement of

MADEMOISELLE

TAGLION

Of the King's Theatre, London,

HAS BEEN EXTENDED FOR

THREE ADDITIONAL NIGH

AND THAT SHE WILL PERFORM

TO-MORROW, (FRIDAY), AND ON

Monday and Tuesday Next.

IN ADDITION TO THE ENGAGEMENT OF

MONSIEUR SILVAIN,

(ALREADY ANNOUNCED),

And to give additional effect to the Performances,—an arrangement has been made with

M'lle. GARBOIS,

Of the Theatre-Royal, Dublin, who will also make her appearance this Evening.

FIRST APPEARANCE OF

M'lle. TAGLIONI.

Last Night but One of Mr. & Mrs. Yates.

This present THURSDAY, August 15, 1833,

The Entertainments will commence with the New Petit Comedy, called

Was I to Blame ?

Edmund Melville....(a Banker)....Mr. YATES, his original character.
Lord Charles Everard ...... Mr. LACY | Matthew Multiply....(head clerk to Melville)....Mr. WEBSTER
Servant .... Mr. VINING
Julia....(Wife of Melville)....Mrs. YATES, her original character. | Norah .... Mrs. BENWELL

AFTER WHICH,

LE PAS DE LA SYLPHIDE,

DANSE PAR

M'lle Taglioni & Monsr. Silvain.

To which will be added, (for the second time), the New Farce called

£20,000; or, London Love

The Honourable Charles Cheverill....Mr. YATES, as originally performed by him in London.
Mr. Dormer .... Mr. WEBSTER | Servant .... Mr VINING
gustus Drummond .... Mr. BAKER |
.... Mr. COOKE | Emily .... Miss EYRE
Cicely Drummond .... Mrs. YATES, as originally performed by her in London.

'lle. TAGLIONI,

Will appear in her most celebrated Dance,

LA TYROLIENNE,

ASSISTED BY

M'lle GARBOIS & Monsr. SILVAIN.

After which, the favourite New Farce of A

ABOB FOR AN HOUR

Sam Hobbs .... Mr. BROWNE
ampton .... Mr. LACY | Emma Leslie .... Miss EYRE
Dumpy.... .... Mr. BAKER | Nanny Scraggs .... Miss SEYMOUR

To conclude with

Sylvester Daggerwood.

Sylvester Daggerwood........ .... Mr. YATES
ich he will introduce his *CELEBRATED IMITATIONS*, and give the first part of the *NING SOLILOQUY OF RICHARD THE THIRD*, after the manner of Messrs. YOUNG— DEN—KEAN—BLANCHARD—MACREADY—FARREN—INCLEDON—MATHEWS— RAHAM.
Fustian ....Mr. BENWELL | Servant ....Mr. CUNNINGHAM

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withstanding the unprecedented Expense attending these Engagements, no advance will be made in the Prices mission.

g Madame TAGLIONI'S Engagement, the Box-Book will be open from *Ten* until *Four* o'clock.
No Places can be secured unless Tickets are taken.

Mr. & Mrs. YATES,

the honour to announce, that in consequence of the overflowing state of the Box Book for this Evening, they have been induced to secure the valuable and important services of

'LLE. TAGLIONI,

Who will, for their Benefit To-Morrow Evening,

r in some of her most CELEBRATED DANCES, in which she will be assisted by

MONSR. SILVAIN & MAD'LLE. GARBOIS.

The Performances will commence with the favourite Drama of

ICTORINE; OR, I'LL SLEEP ON IT.

ndro ....Mr. YATES | Victorine........ .... Mrs. YATES

In the course of the Evening, Mr YATES WILL GIVE A NEW ENTERTAINMENT, called

VIEWS OF LIFE.

conclude with the Romance of DON QUIXOTTE.

Don Quixotte .... Mr. YATES

MELLING AND CO., PRINTERS, POOL-LANE

Theatre-Royal, Liverpool.

TENTH NIGHT OF THE GRAND OPERA OF

CINDERELLA,

Which continues to be received, on each representation, with the loudest plaudits.

FOR THE BENEFIT OF

Mrs. WOOD

LATE

MISS PATON,

And the LAST NIGHT of the Engagement of

Mr. & Mrs. Wood.

This present FRIDAY, June 10, 1831,

Will be performed (for the 10th time) with entire New and Splendid Scenery, Dresses, Decorations, and Machinery, the Grand Opera of

Cinderella.

The Music composed by Rossini. Containing choice selections from his Operas of Cenerentola, Armida, Maometto 2do., and Giullaume Tell, arranged and adapted to the English Stage, by Mr. Rophino Lacy.

The Scenery by Mr. HILYARD, principal Artist of the Theatre-Royal, Edinburgh, Mr. MORELLI and Assistants. The Machinery and Mechanical Changes by Mr. WILLMORE,—The Properties by Mr. FINLAYSON. Mr. HARRISON and Assistants.—The Dresses by Mr. MARSHALL and Assistants.

The Orchestra on this occasion is considerably augmented.

The Musical arrangements under the direction of Mr. ALDRIDGE.

Previous to the Opera, the original Overture to Cenerentola will be performed.

Felix........(Prince of Salerno)........Mr. WOOD,

As originally performed by him at the Theatre Royal Covent Garden, his tenth appearance at this Theatre.

Alidoro.......... (his Tutor) ....Mr. DEAN | Dandini ....(Valet to the Prince)..........Mr. HART

Baron Pompolino.......... ....Mr. SMITH

Pedro.... ....(Servant to the Baron)..........Mr. BAKER | Page.......... .... .Mr. LEAVES

Hunters, &c. &c, Messrs. WEBSTER, BENWELL, E. BENWELL, GARDINER, WILTON, &c.

Cinderella....... ....Mrs. WOOD,

As originally performed by her at the Theatre Royal, Covent Garden.

Clorinda.......(her Sister).......Miss L. JARMAN | Thisbe.. ....(Sister to Cinderella)........Miss ADAMI

Fairy Queen......... .... Miss CRISP | Principal Fairy....... ....Miss NEWTON

Sylphs, Fairies, &c.......... Misses CLARKSONS, GARDINERS, Messds. MORELLI, WEBSTER, CLARKSON, GARDINER, &c.

In the course of the Opera, the following Songs, Duetts, Concerted Pieces, and Choruses:

Chorus of Fairies *(Armida)*—" While sunbeams are glancing."

Air & Chorus *(Armida)*-" From distant regions flying."

Song-Prince *(Armida)*-" Morning its sweets is flinging."

Concerted Piece *(Armida)*—" Music floats in the air."

Trio—Clorinda, Thisbe and Cinderella (*Cenerentola*)—" With step so light."

Quartett—Cinderella, Fairy Queen, Thisbe and Clorinda (*Cenerentola*)—" Grant me Charity, I pray."

Concerted Piece and Chorus—Alidoro and Chorus; Clorinda, Thisbe and Cinderella (*Cenerentola*)—" Back from his morning chase."

Recitative—Prince (*Cenerentola*)—" All around is silent."

Duett—Prince and Cinderella (*Cenerentola*)—" Whence this soft and pleasing flame."

Dialogued Duett—Prince and Cinderella (*Cenerentola*)—" Of the Baron, the lovely Daughters."

Concerted Piece—Prince, Baron, Dandini, Alidoro and Cinderella (*Cenerentola*)—" My Lord, deign but to hear me."

Quintett—" Midst doubts confusing."

Stretto Finale—" Dare but to breathe again."

Dialogued Quartett—Prince, Dandini, Clorinda and Thisbe—(*Cenerentola*)—" Softly, softly,—is a whisper."

Comic Duett—Baron and Dandini (*Cenerentola*)—" Sir, a secret most important."

Fairy Chorus—(*Guillaume Tell*)—" Cease, Cinderella."

Finale, Act 2—Cinderella, Fairy Queen and Fairies (*Maometto 2do*)—" Delightful hour of rapture."

Chorus and Dance—(*Maometto 2do*)—" In light tripping measure."

Duett—Prince and Cinderella—(*Guillaume Tell*)—" Let thine eyes on mine, mildly beaming."

General Waltz—*(Guillaume Tell.)*

Air and Chorus—(*Maometto 2do*)—" What Demon's opposing malice."

Grand Finale—Cinderella, Prince and Characters (*Cenerentola*)—" Now with grief no longer bending."—

The Evening's Entertainments to conclude with

A Concert,

CONSISTING OF THE FOLLOWING

VOCAL & INSTRUMENTAL MUSIC.

PART I.

Overture—" DER FREISCHUTZ,"—Weber.

Song—" Tell me, my heart,"................................ Miss ADAMI—Bishop.

Song—" The last words of Marmion,"..................... Mr. DEAN—Dr. Clarke.

Song—" Away, away, to the Mountain's brow,"....(first time here), Mrs. WOOD—A. Lee.

Song—" The Soldier's Tear,"..................................Mr. WOOD—A. Lee.

Song—" Sweet cheering Hope," .... Mr. C. BLAND—Caraffa.

Duett—" Love like a shadow flies," ....Mr. and Mrs. WOOD—Parry.

PART II.

Overture—" AGNESE,"—Paer.

Song—" 'Tis when to sleep,"....... .... Mr. HART—Bishop.

Song—" Should he upbraid,"......................................Mrs. WOOD—Bishop.

Song—" The Thorn,"....... ....Mr. WOOD—Shield.

Song—" Come where the aspens quiver," ....Miss ADAMI—A. Lee.

Duett—" All's well,"..................... .... Mr. WOOD and Mr. DEAN—Braham.

Quartett—" Mild as the Moonbeams," ....Mrs. WOOD, Miss ADAMI, Miss L. JARMAN, and Mr. WOOD—Braham.

Mr. DEAN will preside at the Piano Forte.

Theatre-Royal, Liverpool.

TENTH NIGHT OF THE GRAND OPERA OF

CINDERELLA,

Which continues to be received, on each representation, with the loudest plaudits.

FOR THE BENEFIT OF

Mrs. WOOD

LATE

MISS PATON,

And the LAST NIGHT of the Engagement of:

Mr. & Mrs. Wood.

This present FRIDAY, June 10, 1831,

Will be performed (for the 10th time) with entire New and Splendid Scenery, Dresses, Decorations, and Machinery, the Grand Opera of:

Cinderella.

The Music composed by Rossini. Containing choice selections from his Operas of Cenerentola, Armida, Maometto 2do, and Guillaume Tell, arranged and adapted to the English Stage, by Mr. Rophino Lacy.

The Scenery by Mr. HAYWARD, principal Artist of the Theatre-Royal, Edinburgh, Mr. MORELL and Assistants. The Machinery and Mechanical Changes by Mr. GILMORE.—The Properties by Mr. FINLAYSON, Mr. HARRISON and Assistants.—The Dresses by Mr. MARSHALL and Assistants.

The Orchestra on this occasion is considerably augmented.

The Musical arrangements under the direction of Mr. ALDRIDGE.

Previous to the Opera, the original Overture to Cenerentola will be performed.

Felix ...(Prince of Salerno)..... Mr. WOOD,

As originally performed by him at the Theatre Royal Covent Garden, his tenth appearance at this Theatre.

Alidoro (his Tutor) ... Mr. DEAN | Dandini (Valet to the Prince) ... Mr. HART

Baron Pompolino ... Mr SMITH

Pedro ... (Servant to the Baron) ... Mr BAKER | Page ... Mr. EAVES

Hunters, &c. &c. Messrs. WEBSTER, DANWELL, BENWELL, GARDINER, WELTON, &c.

Cinderella ... Mrs. WOOD,

As originally performed by her at the Theatre Royal, Covent Garden.

Clorinda ... (Elder Sister) ... Miss L. JERMAN | Thisbe ... (Sister to Cinderella) ... Miss ADAMI

Fairy Queen ... Miss CRISP | Principal Fairy ... Miss NEWSON

Sylphs, Fairies, &c. ... Misses CLARKSONS, GARDINERS, Mesds. MORELL, WEBSTER, CLARKSON, GARDINER, &c.

In the course of the Opera the following Songs, Duetts, Concerted Pieces, and Choruses.

Chorus of Fairies (Armida)—"While sunbeams are glancing."
Air & Chorus (Armida)—"From distant regions flying."
Song—Prince (Armida)—"Morning its sweets is flinging."
Concerted Piece (Armida)—"Music floats in the air."
Trio—Clorinda, Thisbe and Cinderella (Cenerentola)—"With step so light."
Quartett—Cinderella, Fairy Queen, Thisbe and Clorinda (Cenerentola)—"Grant me Charity, I pray."
Concerted Piece and Chorus—Alidoro and Chorus, Clorinda, Thisbe and Cinderella (Cenerentola)—"Back from the morning chase."
Recitative ... (Cenerentola)—"All around is silent."
Duett—Prince and Cinderella (Cenerentola)—"Whence this soft and pleasing flame."
Dialogued Duett—Prince and Cinderella (Cenerentola)—"Of the Baron, the lovely Daughters."
Concerted Piece—Prince, Baron, Dandini, Alidoro and Cinderella (Cenerentola)—"My Lord, deign but to hear me."
Quartett—"Midst doubts confusing."
Quartett Finale—"Dare but to breathe again."
Dialogued Quartett—Prince, Dandini, Clorinda and Thisbe—(Cenerentola)—"Softly, softly—in a whisper."
Comic Duett—Baron and Dandini (Cenerentola)—"Sir, a secret most important."
Fairy Chorus—(Guillaume Tell)—"[illegible], Cinderella"
Finale, Act 2—Cinderella, Fairy Queen and Fairies (Maometto 2do)—"Delightful hour of rapture."
Chorus and Dance—(Maometto 2do)—"In light tripping measure"
Duett—Prince and Cinderella—(Guillaume Tell)—"Let thine eyes on mine, mildly beaming."
General Waltz—(Guillaume Tell)
Air and Chorus—(Maometto 2do)—"What demon's opposing malice."
Grand Finale—Cinderella, Prince and Characters (Cenerentola)—"Now with grief no longer bending."

The Evening's Entertainments to conclude with

A Concert,

CONSISTING OF THE FOLLOWING

VOCAL & INSTRUMENTAL MUSIC.

PART I.

Overture—"DER FREISCHUTZ,"—Weber.

Song—"Tell me, my heart," ... Miss ADAMI—Bishop.
Song—"The last words of Marmion," ... Mr. DEAN—Dr. Clarke.
Song—"Away, away, to the Mountain's brow," (first time here), Mrs. WOOD—A. Lee.
Song—"The Soldier's Tear," ... Mr. WOOD—A. Lee.
Song—"Sweet cheering Hope," ... Mr. C. BLAND—Carafa.
Duett—"Love like a shadow flies," ... Mr. and Mrs. WOOD—Parry.

PART II.

Overture—"AGNESE,"—Paer.

Song—"'Tis when to sleep," ... Mr. HART—Bishop.
Song—"Should he upbraid," ... Mrs. WOOD—Bishop.
Song—"The Thorn," ... Mr. WOOD—Shield.
Song—"Come where the aspens quiver," ... Miss ADAMI—A. Lee.
Duett—"All's well," ... Mr. WOOD and Mr. DEAN—Braham.
Quartett—"Mild as the Moonbeams," ... Mrs. WOOD, Miss ADAMI, Miss L. JERMAN, and Mr WOOD—Braham.

Mr. DEAN will preside at the Piano Forte.

Theatre-Royal, Liverpool.

TENTH NIGHT OF THE GRAND OPERA OF

CINDERELLA,

Which continues to be received, on each representation, with the loudest plaudits.

FOR THE BENEFIT OF

Mrs. WOOD

LATE

MISS PATON,

And the LAST NIGHT of the Engagement of

Mr. & Mrs. Wood.

This present FRIDAY, June 10, 1831,

Will be performed (for the 10th time) with entire New and Splendid Scenery, Dresses, Decorations, and Machinery, the Grand Opera of

Cinderella.

The Music composed by ROSSINI. Containing choice selections from his Operas of CENERENTOLA, ARMIDA, MAOMETTO 2DO., and GUILLAUME TELL, arranged and adapted to the English Stage, by Mr. ROPHINO LACY.

The Scenery by Mr. HILYARD, principal Artist of the Theatre-Royal, Edinburgh, Mr. MORELLI and Assistants. The Machinery and Mechanical Changes by Mr. WILLMORE.—The Properties by Mr. FINLAYSON Mr. HARRISON and Assistants.—The Dresses by Mr. MARSHALL and Assistants.

The Orchestra on this occasion is considerably augmented.

The Musical arrangements under the direction of Mr. ALDRIDGE.

Previous to the Opera, the original OVERTURE to CENERENTOLA will be performed.

Felix........(Prince of Salerno)........Mr. WOOD,

As originally performed by him at the Theatre Royal Covent Garden, his tenth appearance at this Theatre.

Alidoro .... (his Tutor) .... Mr. DEAN | Dandini .... (Valet to the Prince) .... Mr. HART

Baron Pompolino.......... .... Mr. SMITH

Pedro .... (Servant to the Baron) .... Mr BAKER | Page .... Mr. LEAVES

Hunters, &c &c, Messrs. WEBSTER, BENWELL, E BENWELL, GARDINER, WILTON, &c.

Cinderella ....Mrs. WOOD,

As originally performed by her at the Theatre Royal, Covent Garden.

Clorinda .... (her Sister) ......Miss L. JARMAN | Thisbe ....(Sister to Cinderella) Miss ADAMI

Fairy Queen .... Miss CRISP | Principal Fairy .... Miss NEWTON

Sylphs, Fairies, &c... ...... Misses CLARKSONS, GARDINERS, Messds. MORELLI, WEBSTER, CLARKSON, GARDINER, &c.

In the course of the Opera, the following Songs, Duetts, Concerted Pieces, and Choruses:

CHORUS OF FAIRIES (*Armida*)—"While sunbeams are glancing."
AIR & CHORUS (*Armida*).—"From distant regions flying."
SONG—Prince (*Armida*).—"Morning its sweets is flinging."
CONCERTED PIECE (*Armida*)—"Music floats in the air."
TRIO—Clorinda, Thisbe and Cinderella (*Cenerentola*)—"With step so light."
QUARTETT—Cindarella, Fairy Queen, Thisbe and Clorinda (*Cenerentola*)—"Grant me Charity, I pray."
CONCERTED PIECE AND CHORUS—Alidoro and Chorus; Clorinda, Thisbe and Cinderella (*Cenerentola*)—"Back from his morning chase."
RECITATIVE—Prince (*Cenerentola*)—"All around is silent."
DUETT—Prince and Cinderella (*Cenerentola*)—"Whence this soft and pleasing flame."
DIALOGUED DUETT—Prince and Cinderella (*Cenerentola*)—"Of the Baron, the lovely Daughters."
CONCERTED PIECE—Prince, Baron, Dandini, Alidoro and Cinderella (*Cenerentola*)—"My Lord, deign but to hear me."
QUINTETT—"Midst doubts confusing."
[illegible] FINALE—"Dare but to breathe again."
COMIC DUETT—[illegible]—Prince, Dandini, Clorinda and Thisbe—(*Cenerentola*)—"Softly, softly,—in a whisper."
[illegible] Dandini (*Cenerentola*)—"Sir, a secret most important."
FAIRY CHORUS—(*Guillaume Tell*)—"Cease, Cinderella."
FINALE, ACT 2—Cinderella, Fairy Queen and Fairies (*Maometto 2do*)—"Delightful hour of rapture."
[illegible]
DUETT—Prince and Cinderella—[illegible]
GENERAL WALTZ—(*Guillaume Tell*)
AIR AND CHORUS—(*Maometto 2do*)—"What Demon's opposing malice."
GRAND FINALE—Cinderella, Prince and Characters (*Cenerentola*)—"Now with grief no longer bending."—

The Evening's Entertainments to conclude with

A Concert,

CONSISTING OF THE FOLLOWING

VOCAL & INSTRUMENTAL MUSIC.

PART I.

Overture—"DER FREISCHUTZ,"—Weber.

SONG—"Tell me, my heart,"............................ Miss ADAMI—BISHOP.
SONG—"The last words of Marmion,".................... Mr. DEAN—DR. CLARKE.
SONG—"Away, away, to the Mountain's brow,"... (first time here), Mrs. WOOD—A. LEE.
SONG—"The Soldier's Tear,"............................ Mr. WOOD—A. LEE.
SONG—"Sweet cheering Hope,"........................... Mr. C. BLAND—CARAFFA.
DUETT—"Love like a shadow flies,"..................... Mr. and Mrs. WOOD—PARRY.

PART II.

Overture—"AGNESE,"—Paer.

SONG—"'Tis when to sleep,"............................ Mr. HART—BISHOP.
SONG—"Should he upbraid,"............................. Mrs. WOOD—BISHOP.
SONG—"The Thorn,"..................................... Mr. WOOD—SHIELD.
SONG—"Come where the aspens quiver,"................... Miss ADAMI—A. LEE.
DUETT—"All's well,"................... Mr. WOOD and Mr. DEAN—BRAHAM.
QUARTETT—"Mild as the Moonbeams,".................. Mrs. WOOD, Miss ADAMI, Miss L. JARMAN, and Mr. WOOD—BRAHAM.

Mr. DEAN will preside at the Piano Forte.

ON SATURDAY,

Will be produced (for the second time here) the New Historical Play, as now performing nightly at the Theatre-Royal, Drury Lane, with the most enthusiastic applause, called

Alfred the Great; or, the Patriot King.

Written by James Sheridan Knowles, author of "VIRGINIUS," "WILLIAM TELL, &c. and dedicated, by permission, to his present Majesty.

Alfred .... (King of England) .... Mr. VANDENHOFF | Guthrum .... Mr H COOKE

Ina .... (Guthrum's Daughter) .... Mrs. W. WEST,

(From the Theatres-Royal, Drury Lane, and Dublin, her third appearance here.)

To conclude with the Melo-Drame of the

MAGPIE, OR THE MAID?

Annette .. .. Mrs W WEST

Places in the Boxes may be taken of Mr. PARKER, at the Box Office, from Ten until Three o'Clock. No Places can be secured unless Tickets are taken.

LOWER BOXES, 4s.—UPPER BOXES, 3s. 6d.—PIT, 2s. 6d.—GALLERY, 1s.

Doors to be opened at Half-past Six o'clock, and the Performance to commence at Seven. A limited number of Season Tickets, not transferable, and not admissible on Benefit Nights, will be sold on application at the Box Office.

Books of the Songs, Duetts, Trios, and Concerted Pieces, in the Opera of CINDERELLA, may be had at the Box Office, and at the Doors of the Theatre.

MELLING AND CO., PRINTERS, POOL-LANE.

Theatre-Royal, Liverpool.

LAST NIGHT BUT ONE

OF THE ENGAGEMENT OF

MRS. WOOD,

LATE

MISS PATON,

AND

MR. WOOD,

Of the Theatre Royal, Covent Garden.

THE GRAND OPERA OF

CINDERELLA

Having been received on each representation, with the loudest plaudits, will be repeated THIS EVENING, and TO-MORROW.

This present THURSDAY, June 9, 1831,

Will be performed (for the 9th time) with entire New and Splendid Scenery, Dresses, Decorations, and Machinery, the Grand Opera of

Cinderella;

OR, THE

FAIRY QUEEN AND GLASS SLIPPER.

The Music composed by ROSSINI. Containing choice selections from his Operas of CENERENTOLA, ARMIDA, MAOMETTO 2DO., and GIULLAUME TELL, arranged and adapted to the English Stage, by Mr. ROPHINO LACY.

The Scenery by Mr. HILYARD, principal Artist of the Theatre-Royal, Edinburgh, Mr. MORELLI and Assistants. The Machinery and Mechanical Changes by Mr. WILLMORE.—The Properties by Mr. FINLAYSON Mr. HARRISON and Assistants.—The Dresses by Mr. MARSHALL and Assistants.

The Orchestra on this occasion is considerably augmented.

The Musical arrangements under the direction of Mr. ALDRIDGE.

Previous to the Opera, the original OVERTURE to CENERENTOLA will be performed.

Felix........(Prince of Salerno)........Mr. WOOD,

As originally performed by him at the Theatre Royal Covent Garden, his sixth appearance at this Theatre.

Alidoro .. .. (his Tutor) .... Mr. DEAN | Dandini .... (Valet to the Prince) .... Mr. HART

Baron Pompolino........... .... Mr. SMITH

Pedro... ...(Servant to the Baron) ... .. Mr BAKER | Page.... .... .Mr. LEAVES

Hunters, &c. &c, Messrs. WEBSTER, BENWELL, E BENWELL, GARDINER, WILTON, &c.

Cinderella...... ....Mrs. WOOD,

As originally performed by her at the Theatre Royal, Covent Garden

Clorinda .... (her Sister) ......Miss L. JARMAN | Thisbe . .. (Sister to Cinderella). ....Miss ADAMI

Fairy Queen....... .... Miss CRISP | Principal Fairy .... Miss NEWTON

Sylphs, Fairies, &c .. .. Misses CLARKSONS, GARDINERS, Mesds. MORELLI, WEBSTER, CLARKSON, GARDINER, &c.

In the course of the Piece, a PAS DE TROIS,

By Mr. R. SMITH, Miss SMITH & Mrs. BAKER.

In the course of the Opera, the following Songs, Duetts, Concerted Pieces, and Choruses

CHORUS OF FAIRIES *(Armida)*—"While sunbeams are glancing."
AIR & CHORUS *(Armida)*-"From distant regions flying."
SONG-Prince *(Armida)*-"Morning its sweets is flinging."
CONCERTED PIECE *(Armida)*—"Music floats in the air."
TRIO—Clorinda, Thisbe and Cinderella *(Cenerentola)*—"With step so light."
QUARTETT—Cinderella, Fairy Queen, Thisbe and Clorinda *(Cenerentola)*—"Grant me Charity, I pray."
CONCERTED PIECE AND CHORUS—Alidoro and Chorus; Clorinda, Thisbe and Cinderella *(Cenerentola)*—"Back from the morning chase."
RECITATIVE—Prince *(Cenerentola)*—"All around is silent."
DUETT—Prince and Cinderella *(Cenerentola)*—"Whence this soft and pleasing flame."
DIALOGUE DUETT—Prince and Cinderella *(Cenerentola)*—"Of the Baron, the lovely Daughters."
CONCERTED PIECE—Prince, Baron, Dandini, Alidoro and Cinderella *(Cenerentola)*--"My Lord, deign but to hear me."
QUINTETT—"Midst doubts confusing."
STRETTA FINALE—"Dare but to breathe again."
DIALOGUE QUARTETT—Prince, Dandini, Clorinda and Thisbe—*(Cenerentola)*—"Softly, softly,—in a whisper."
COMIC DUETT—Baron and Dandini *(Cenerentola)*—"Sir, a secret most important."
FAIRY CHORUS—*(Guillaume Tell)*—"Cease, Cinderella."
FINALE, ACT 2—Cinderella, Fairy Queen and Fairies *(Maometto, 2do)*—"Delightful hour of rapture."
CHORUS AND DANCE—*(Maometto 2do)*—"In light tripping measure."
DUETT—Prince and Cinderella *(Guillaume Tell)*—"Let thine eyes on mine, mildly beaming."
GENERAL WALTZ—*(Guillaume Tell)*
AIR AND CHORUS—*(Maometto 2do)*—"What Demon's opposing malice."
GRAND FINALE—Cinderella, Prince and Characters *(Cenerentola)*—"Now with grief no longer bending."—

Incidental to the Opera, the following New and Splendid Scenery:

THE FAIRIES' HAUNT.—FOUNTAIN.

A Room in the Baron's Castle.—The Prince's Garden.

KITCHEN, which changes to the exterior of **THE PRINCE'S PALACE**, at a distance, by Moonlight. A richly decorated Ball Room, in the Prince's Palace. Fairies' Retreat.

To conclude with the popular Scotch Historical Melo-Drama, called

Mary, Queen of Scots.

Lord George Douglas	Mr. H. COOKE	Sentinel	Mr. WILTON
Lord Lindsay	Mr. FREDERICKS	Attendants	Messrs. BENWELL, CRISP and VINING
Lord Melville	Mr. WEBSTER		
Lord Ruthven	Mr. DURAND	Lady Douglas	Mrs CLARKE
Sandie	Mr. BAKER	Catherine Seyton	Mrs VINING
Roland	Mr. LEAVES	Lady Fleming	Mrs CLARKSON
Dryfesdale	Mr. CLARKSON	Maggie	Mrs. GARDINER
Andrew	Mr. MORELLI	Mettie	Mrs. MORELLI
Wylie	Mr. GARDINER	Kettie	Mrs. WEBSTER

Mary, Queen of Scots..... .... Mrs. W. WEST,

From the Theatres Royal, Drury Lane and Dublin, her second appearance on this Stage.

On FRIDAY, for the

BENEFIT of Mrs. WOOD,

AND THE LAST NIGHT OF THE ENGAGEMENT OF MR. and MRS. WOOD,

CINDERELLA,

AND A

Concert of Vocal & Instrumental Music.

⁂ The New Historical Play of ALFRED THE GREAT, Or THE PATRIOT KING, which was received with the most distinguished approbation on its first representation, will be repeated on Saturday next.

Places in the Boxes may be taken of Mr. PARKER, at the Box Office, from Ten until Three o'Clock. No Places can be secured unless Tickets are taken.

LOWER BOXES, 4s.—UPPER BOXES, 3s. 6d.—PIT, 2s. 6d.—GALLERY, 1s.

Doors to be opened at Half-past Six o'clock, and the Performance to commence at Seven. A limited number of Season Tickets, not transferable, and not admissible on Benefit Nights, will be sold on application at the Box Office.

Books of the Songs, Duetts, Trios, and Concerted Pieces, in the Opera of CINDERELLA, may be had at the Box Office, and at the Doors of the Theatre.

WELLING AND CO., PRINTERS, POOL-LANE.

Theatre-Royal, Liverpool.

LAST NIGHT BUT TWO,

OF THE ENGAGEMENT OF

MRS. WOOD,

LATE

MISS PATON,

AND

MR. WOOD,

Of the Theatre Royal, Covent Garden.

THE GRAND OPERA OF

CINDERELLA

Having been received on each representation, with the loudest plaudits, will be repeated every Evening during Mr. and Mrs. WOOD'S Engagement.

This present WEDNESDAY, June 8, 1831,

Will be performed (for the 8th time) with entire New and Splendid Scenery, Dresses, Decorations, and Machinery, the Grand Opera of

Cinderella;

OR, THE

FAIRY QUEEN AND GLASS SLIPPER.

The Music composed by ROSSINI. Containing choice selections from his Operas of CENERENTOLA, ARMIDA, MAOMETTO 2DO., and GIULLAUME TELL, arranged and adapted to the English Stage, by Mr. ROPHIND LACY.

The Scenery by Mr. HILYARD, principal Artist of the Theatre-Royal, Edinburgh, Mr. MORELLI and Assistants. The Machinery and Mechanical Changes by Mr. WILLMORE,—The Properties by Mr. FINLAYSON Mr HARRISON and Assistants.—The Dresses by Mr. MARSHALL and Assistants.

The Orchestra on this occasion is considerably augmented.

The Musical arrangements under the direction of Mr. ALDRIDGE.

Previous to the Opera, the original OVERTURE to CENERENTOLA will be performed.

Felix........(Prince of Salerno)........Mr. WOOD,

As originally performed by him at the Theatre Royal Covent Garden, his eighth appearance at this Theatre.

Alidoro .... (his Tutor) .... Mr. DEAN | Dandini .... (Valet to the Prince) .... Mr. HART
Baron Pompolino .... Mr. SMITH
Pedro........(Servant to the Baron) ... . Mr BAKER | Page ....Mr. LEAVES
Hunters, &c. &c, Messrs WEBSTER, BENWELL, E BENWELL, GARDINER, WILTON, &c.
Cinderella.......................................Mrs. WOOD,
As originally performed by her at the Theatre Royal, Covent Garden.
Clorinda......(her Sister) ......Miss L. JARMAN | Thisbe . ... (Sister to Cinderella).......Miss ADAMI
Fairy Queen .... Miss CRISP | Principal Fairy ....Miss NEWTON
Sylphs, Fairies, &c.. ...... Misses CLARKSONS, GARDINERS, Mesds, MORELLI, WEBSTER, CLARKSON, GARDINER, &c.

In the course of the Piece, a PAS DE TROIS,

By Mr. R. SMITH, Miss SMITH & Mrs. BAKER.

In the course of the Opera, the following Songs, Duetts, Concerted Pieces, and Choruses:

CHORUS OF FAIRIES *(Armida)*—" While sunbeams are glancing."
AIR & CHORUS *(Armida)*-" From distant regions flying."
SONG-Prince *(Armida)*-" Morning its sweets is flinging."
CONCERTED PIECE *(Armida)*—" Music floats in the air."
TRIO—Clorinda, Thisbe and Cinderella *(Cenerentola)*—" With step so light."
QUARTETT—Cinderella, Fairy Queen, Thisbe and Clorinda *(Cenerentola)*—" Grant me Charity, I pray."
CONCERTED PIECE AND CHORUS—Alidoro and Chorus; Clorinda, Thisbe and Cinderella *(Cenerentola)*—" Back
RECITATIVE—" Hence [illegible]"
DUETT—Prince and Cinderella *(Cenerentola)*—" Whence this soft and pleasing flame."
DIALOGUED DUETT—Prince and Cinderella *(Cenerentola)*—" Of the Baron, the lovely Daughters."
CONCERTED PIECE—Prince, Baron, Dandini, Alidoro and Cinderella *(Cenerentola)*—" My Lord, deign but to hear me."
QUINTETT—" Midst doubts confusing."
STRETTA FINALE—" Dare but to breathe again."
DIALOGUED QUARTETT—Prince, Dandini, Clorinda and Thisbe—*(Cenerentola)*—" Softly, softly,—in a whisper."
COMIC DUETT—Baron and Dandini *(Cenerentola)*—" Sir, a secret most important."
FAIRY CHORUS—*(Guillaume Tell)*—" Cease, Cinderella."
FINALE, ACT 2—Cinderella, Fairy Queen and Fairies *(Maometto, 2do)*—" Delightful hour of rapture."
CHORUS AND DANCE—*(Maometto 2do)* —" In light tripping measure."
DUETT—Prince and Cinderella *(Guillaume Tell)*—" Let thine eyes on mine, mildly beaming."
GENERAL WALTZ—*(Guillaume Tell)*
AIR AND CHORUS—*(Maometto 2do)*—" What Demon's opposing malice."
GRAND FINALE—Cinderella, Prince and Characters *(Cenerentola)*—" Now with grief no longer bending."—

Incidental to the Opera, the following New and Splendid Scenery:

THE FAIRIES' HAUNT.—FOUNTAIN.

A Room in the Baron's Castle.—The Prince's Garden.

KITCHEN, which changes to the exterior of **THE PRINCE'S PALACE.** At a distance, by Moonlight. A richly decorated Ball Room, in the Prince's Palace. Fairies' Retreat.

To conclude with (second time here), the new Farce of

High-ways & By-ways.

Charles Stapleton	Mr. FREDERICKS	Eliza Gordon	Miss ADAMI
Narcissus Stubble	Mr. BAKER	Miss Primly	Mrs. TAYLOR
James	Mr. E. BENWELL	Miss Plat	Mrs. CLARKE
Robert	Mr BENWELL	Housemaid	Mrs. CLARKSON
John	Mr. WILTON		

On THURSDAY, the Grand Opera of

CINDERELLA.

After which, the Historical Melo-Drame of

MARY, QUEEN OF SCOTS.

Mary, Queen of Scots .... Mrs. W. WEST,
From the Theatres Royal, Drury Lane and Dublin, her second appearance on this Stage.

On FRIDAY, for the Benefit of Mrs. WOOD, and the Last Night of the Engagement of Mr. and Mrs. WOOD, CINDERELLA, and a Concert of Vocal and Instrumental Music

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⁎ The New Historical Play of ALFRED THE GREAT, Or THE PATRIOT KING, which was received with the most distinguished approbation on its first representation, will be repeated on Saturday next.

Places in the Boxes may be taken of Mr. PARKER, at the Box Office, from Ten until Three o'Clock. No Places can be secured unless Tickets are taken.

LOWER BOXES, 4s.—UPPER BOXES, 3s. 6d.—PIT, 2s. 6d.—GALLERY, 1s.
Doors to be opened at Half-past Six o'clock, and the Performance to commence at Seven.
A limited number of Season Tickets not transferable, and not admissible on Benefit Nights, will be sold on application at the Box Office.

☞ Books of the Songs, Duetts, Trios, and Concerted Pieces, in the Opera of CINDERELLA, may be had at the Box Office, and at the Doors of the Theatre.

MELLING AND CO., PRINTERS, POOL-LANE.

Theatre-Royal, Liverpool.

LAST NIGHT BUT THREE,

OF THE ENGAGEMENT OF

MRS. WOOD,

LATE

MISS PATON,

AND

MR. WOOD,

Of the Theatre Royal, Covent Garden.

THE GRAND OPERA OF

CINDERELLA

Having been received on each representation, with the loudest plaudits, will be repeated every Evening during Mr. and Mrs. WOOD'S Engagement.

This present TUESDAY, June 7, 1831,

Will be performed (for the 7th time) with entire New and Splendid Scenery, Dresses, Decorations, and Machinery, the Grand Opera of

Cinderella;

OR, THE

FAIRY QUEEN AND GLASS SLIPPER.

The Music composed by Rossini. Containing choice selections from his Operas of Cenerentola, Armida, Maometto 2do., and Giullaume Tell, arranged and adapted to the English Stage, by Mr. Rophino Lacy.

The Scenery by Mr. HILYARD, principal Artist of the Theatre-Royal, Edinburgh, Mr. MORELLI and Assistants. The Machinery and Mechanical Changes by Mr. WILLMORE.—The Properties by Mr. FINLAYSON. Mr HARRISON and Assistants.—The Dresses by Mr. MARSHALL and Assistants.

The Orchestra on this occasion is considerably augmented.

The Musical arrangements under the direction of Mr. ALDRIDGE.

Previous to the Opera, the original Overture to Cenerentola will be performed.

Felix........(Prince of Salerno)........Mr. WOOD,

As originally performed by him at the Theatre Royal Covent Garden, his seventh appearance at this Theatre.

Alidoro.......... (his Tutor) .... Mr. DEAN | Dandini .... (Valet to the Prince)..........Mr. HART

Baron Pompolino.......................................Mr. SMITH

Pedro ... .(Servant to the Baron) ... .Mr BAKER | Page..........................Mr. LEAVES

Hunters, &c. &c, Messrs. WEBSTER, BENWELL, E BENWELL, GARDINER, WILTON, &c.

Cinderella..Mrs. WOOD,

As originally performed by her at the Theatre Royal, Covent Garden.

Clorinda........(her Sister).......Miss L. JARMAN | Thisbe . ... (Sister to Cinderella)........Miss ADAMI

Fairy Queen .... Miss CRISP | Principal Fairy ....Miss NEWTON

Sylphs, Fairies, &c......... Misses CLARKSONS, GARDINERS, Messds. MORELLI, WEBSTER, CLARKSON, GARDINER, &c.

In the course of the Piece, a PAS DE TROIS,
By Mr. R. SMITH, Miss SMITH & Mrs. BAKER.

In the course of the Opera, the following Songs, Duetts, Concerted Pieces, and Choruses:

Chorus of Fairies *(Armida)*—"While sunbeams are glancing."
Air & Chorus *(Armida)*-" From distant regions flying."
Song-Prince (*Armida*)-" Morning its sweets is flinging."
Concerted Piece (*Armida*)—" Music floats in the air."
Trio—Clorinda, Thisbe and Cinderella (*Cenerentola*)—" With step so light."
Quartett—Cinderella, Fairy Queen, Thisbe and Clorinda (*Cenerentola*)—" Grant me Charity, I pray."
Concerted Piece and Chorus—Alidoro and Chorus; Clorinda, Thisbe and Cinderella (*Cenerentola*)—" Back from his morning chase."
Racitativa—Prince (*Cenerentola*)—" All around is silent.'
Duett—Prince and Cinderella (*Cenerentola*)—" Whence this soft and pleasing flame."
Dialogued Duett—Prince and Cinderella (*Cenerentola*)—" Of the Baron, the lovely Daughters."
Concerted Piece—Prince, Baron, Dandini, Alidoro and Cinderella (*Cenerentola*)--"My Lord, deign but to hear me."
Quintett—" Midst doubts confusing "
Stretto Finale—" Dare but to breathe again."
Dialogued Quartett—Prince, Dandini, Clorinda and Thisbe—(*Cenerentola*)—" Softly, softly,—in a whisper."
Comic Duett—Baron and Dandini (*Cenerentola*)—" Sir, a secret most important."
Fairy Chorus—(*Guillaume Tell*)—" Cease, Cinderella."
Finale, Act 2—Cinderella, Fairy Queen and Fairies (*Maomette, 2do*)—" Delightful hour of rapture."
Chorus and Dance—(*Maometto 2do*) —" In light tripping measure."
Duett—Prince and Cinderella (*Guillaume Tell*)—" Let thine eyes on mine, mildly beaming."
General Waltz—*(Guillaume Tell)*
Air and Chorus—(*Maometto 2do*)—" What Demon's opposing malice."
Grand Finale—Cinderella, Prince and Characters (*Cenerentola*)—" Now with grief no longer bending,"—which has been nightly enthusiastically encored

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Incidental to the Opera, the following New and Splendid Scenery:

THE FAIRIES' HAUNT.—FOUNTAIN.

A Room in the Baron's Castle.—The Prince's Garden.

KITCHEN, which changes to the exterior of **THE PRINCE'S PALACE**, at a distance, by Moonlight. A richly decorated Ball Room, in the Prince's Palace. Fairies' Retreat.

The Evening's Entertainments to conclude with the Farce of

Turning the Tables

Jeremiah Bumps	Mr. FREDERICKS	Jack Humphreys	Mr. BAKER
Mr. Edgar de Courcy	Mr. DURAND	Miss Knibbs	Miss NEWTON
Mr. Knibbs	Mr. WEBSTER	Mrs. Humphreys	Mrs. CLARKSON
Mr. Thornton	Mr LEAVES	Patty Larkins	Mrs CLARKE

On WEDNESDAY, the Grand Opera of

CINDERELLA.

After which, for the second time, the new Farce of

HIGH-WAYS & BY-WAYS.

On THURSDAY, CINDERELLA, and MARY, QUEEN OF SCOTS.

On FRIDAY, for the Benefit of Mrs. WOOD, and the Last Night of the Engagement of Mr. and Mrs. WOOD, CINDERELLA, and a Concert of Vocal and Instrumental Music

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⁂ The New Historical Play of ALFRED THE GREAT, Or THE PATRIOT KING, which was received with the most distinguished approbation on its first representation, will be repeated on Saturday next.

Places in the Boxes may be taken of Mr. PARKER, at the Box Office, from Ten until Three o'Clock. No Places can be secured unless Tickets are taken.

LOWER BOXES, 4s —UPPER BOXES, 3s. 6d —PIT, 2s 6d —GALLERY, 1s.
Doors to be opened at Half-past Six o'clock, and the Performance to commence at Seven.
A limited number of Season Tickets not transferable, and not admissible on Benefit Nights, will be sold on application at the Box Office.

☞ Books of the Songs, Duetts, Trios, and Concerted Pieces, in the Opera of CINDERELLA, may be had at the Box Office, and at the Doors of the Theatre.

MILLING AND CO., PRINTERS, POOL-LANE.

Theatre-Royal, Liverpool.

LAST NIGHT BUT FOUR,

OF THE ENGAGEMENT OF

MRS. WOOD,

LATE

MISS PATON,

AND

MR. WOOD,

Of the Theatre Royal, Covent Garden.

THE GRAND OPERA OF

CINDERELLA

Having been received on each representation, with the loudest plaudits, will be repeated every Evening during Mr. and Mrs. WOOD'S Engagement.

This present MONDAY, June 6, 1831,

Will be performed (for the 6th time) with entire New and Splendid Scenery, Dresses, Decorations, and Machinery, the Grand Opera of

Cinderella;

OR, THE

FAIRY QUEEN AND GLASS SLIPPER.

The Music composed by ROSSINI. Containing choice selections from his Operas of CENERENTOLA, ARMIDA, MAOMETTO 2DO., and GIULLAUME TELL, arranged and adapted to the English Stage, by Mr. ROPHINO LACY.

The Scenery by Mr. HILYARD, principal Artist of the Theatre-Royal, Edinburgh, Mr. MORELLI and Assistants. The Machinery and Mechanical Changes by Mr. WILLMORE,—The Properties by Mr. FINLAYSON Mr HARRISON and Assistants.—The Dresses by Mr. MARSHALL and Assistants.

The Orchestra on this occasion is considerably augmented.

The Musical arrangements under the direction of Mr. ALDRIDGE.

Previous to the Opera, the original OVERTURE to CENERENTOLA will be performed.

Felix........(**Prince of Salerno**)........**Mr. WOOD,**

As originally performed by him at the Theatre Royal Covent Garden, his sixth appearance at this Theatre.

Alidoro .... (his Tutor) .... Mr. DEAN | Dandini .... (Valet to the Prince) .... Mr. HART

Baron Pompolino .... Mr. SMITH

Pedro .... (Servant to the Baron) .... Mr. BAKER | Page .... Mr. LEAVES

Hunters, &c. &c, Messrs. WEBSTER, BENWELL, E. BENWELL, GARDINER, WILTON, &c.

Cinderella..........................**Mrs. WOOD,**

As originally performed by her at the Theatre Royal, Covent Garden.

Clorinda......(her Sister) ......Miss L. JARMAN | Thisbe ......(Sister to Cinderella) ......Miss ADAMI

Fairy Queen .... Miss CRISP | Principal Fairy .... Miss NEWTON

Sylphs, Fairies, &c... ...... Misses CLARKSONS, GARDINERS, Messds. MORELLI, WEBSTER, CLARKSON, GARDINER, &c.

In the course of the Piece, a PAS DE TROIS,

By Mr. R. SMITH, Miss SMITH & Mrs. BAKER.

In the course of the Opera, the following Songs, Duetts, Concerted Pieces, and Choruses:

CHORUS OF FAIRIES (*Armida*)—" While sunbeams are glancing."
AIR & CHORUS (*Armida*)-" From distant regions flying."
SONG-Prince (*Armida*)-" Morning its sweets is flinging."
CONCERTED PIECE (*Armida*)—" Music floats in the air."
TRIO—Clorinda, Thisbe and Cinderella (*Cenerentola*)—" With step so light."
QUARTETT—Cinderella, Fairy Queen, Thisbe and Clorinda (*Cenerentola*)—" Grant me Charity, I pray."
CONCERTED PIECE AND CHORUS—Alidoro and Chorus; Clorinda, Thisbe and Cinderella (*Cenerentola*)—" Back from his morning chase."
RECITATIVE—Prince (*Cenerentola*)—" All around is silent."
DUETT—Prince and Cinderella (*Cenerentola*)—" Whence this soft and pleasing flame."
DIALOGUED DUETT—Prince and Cinderella (*Cenerentola*)—" Of the Baron, the lovely Daughters."
CONCERTED PIECE—Prince, Baron, Dandini, Alidoro and Cinderella (*Cenerentola*)—" My Lord, deign but to hear me."
QUINTETT—" Midst doubts confusing "
STRETTO FINALE—" Dare but to breathe again."
DIALOGUED QUARTETT—Prince, Dandini, Clorinda and Thisbe—(*Cenerentola*)—" Softly, softly,—in a whisper."
COMIC DUETT—Baron and Dandini (*Cenerentola*)—" Sir, a secret most important."
FAIRY CHORUS—(*Guillaume Tell*)—" Cease, Cinderella."
FINALE, ACT 2—Cinderella, Fairy Queen and Fairies (*Maometto, 2do*)—" Delightful hour of rapture."
HORUS AND DANCE—(*Maometto 2do*) —" In light tripping measure."
DUETT—Prince and Cinderella (*Guillaume Tell*)—" Let thine eyes on mine, mildly beaming."
ENERAL WALTZ—(*Guillaume Tell*)
AIR AND CHORUS—(*Maometto 2do*)—" What Demon's opposing malice."
GRAND FINALE—Cinderella, Prince and Characters (*Cenerentola*)—" Now with grief no longer bending,"—which has been nightly enthusiastically encored

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Incidental to the Opera, the following New and Splendid Scenery:

THE FAIRIES' HAUNT.—FOUNTAIN.

A Room in the Baron's Castle.—The Prince's Garden.

KITCHEN, which changes to the exterior of **THE PRINCE'S PALACE**, at a distance, by Moonlight. A richly decorated Ball Room, in the Prince's Palace. Fairies' Retreat.

To conclude with (for the first time here) a New Farce, now performing with distinguished success, at the Theatre-Royal, Drury Lane, called

High-Ways and By-Ways.

Charles Stapleton	Mr. FREDERICKS	Eliza Gordon	Miss ADAMI
Narcissus Stubble	Mr. BAKER	Miss Primly	Mrs. TAYLOR
James	Mr. E. BENWELL	Miss Plat	Mrs. CLARKE
Robert	Mr BENWELL	Housemaid	Mrs. CLARKSON
John	Mr. WILTON		

On TUESDAY,

CINDERELLA.

After which, for the second time, the new Farce of

TURNING THE TABLES.

⁂ The New Historical Play of ALFRED THE GREAT, Or THE PATRIOT KING, which was received with the most distinguished approbation on its first representation, will be repeated on Saturday next.

Places in the Boxes may be taken of Mr. PARKER, at the Box Office, from Ten until Three o'Clock. No Places can be secured unless Tickets are taken.

LOWER BOXES, 4s —UPPER BOXES, 3s, 6d.—PIT, 2s. 6d —GALLERY, 1s.

Doors to be opened at Half-past Six o'CLOCK, and the Performance to commence at Seven.

A limited number of Season Tickets not transferable, and not admissible on Benefit Nights, will be sold on application at the Box Office.

☞ Books of the Songs, Duetts, Trios, and Concerted Pieces, in the Opera of CINDERELLA, may be had at the Box Office, and at the Doors of the Theatre.

MELLING AND CO., PRINTERS, POOL-LANE.

Theatre-Royal, Liverpool.

FIFTH APPEARANCE OF

MRS. WOOD,

LATE

MISS PATON,

AND

MR. WOOD,

Of the Theatre Royal, Covent Garden, who are engaged for **TEN NIGHTS.**

FIFTH NIGHT OF THE GRAND OPERA OF

CINDERELLA

Which has, on each representation, been received with loud and reiterated plaudits.

FOR THE BENEFIT OF

Mr. WOOD.

This present FRIDAY, June 3, 1831,

Will be performed (for the 5th time) with entire New and Splendid Scenery, Dresses, Decorations, and Machinery, the Grand Opera of

Cinderella;

OR, THE

FAIRY QUEEN AND GLASS SLIPPER.

The Music composed by ROSSINI. Containing choice selections from his Operas of CENERENTOLA, ARMIDA, MAOMETTO 2DO., and GIULLAUME TELL, arranged and adapted to the English Stage, by Mr. ROPHINO LACY.

The Scenery by Mr. HILYARD, principal Artist of the Theatre-Royal, Edinburgh, Mr. MORELLI and Assistants. The Machinery and Mechanical Changes by Mr. WILLMORE.—The Properties by Mr. FINLAYSON Mr. HARRISON and Assistants.—The Dresses by Mr. MARSHALL and Assistants.

The Orchestra on this occasion is considerably augmented.

The Musical arrangements under the direction of Mr. ALDRIDGE.

Previous to the Opera, the original OVERTURE to CENERENTOLA will be performed.

Felix........(Prince of Salerno)........Mr. WOOD,

As originally performed by him at the Theatre Royal Covent Garden, his fifth appearance at this Theatre

Alidoro.......... (his Tutor) .... Mr. DEAN | Dandini ....(Valet to the Prince)..........Mr. HART

Baron Pompolino............ .... Mr. SMITH

Pedro.... ....(Servant to the Baron)..........Mr. BAKER | Page........................ . .Mr. LEAVES

Hunters, &c. &c, Messrs. WEBSTER, BENWELL, E. BENWELL, GARDINER, WILTON, &c.

Cinderella...... ....Mrs. WOOD,

As originally performed by her at the Theatre Royal, Covent Garden.

Clorinda.......(her Sister). ......Miss L. JARMAN | Thisbe... ....(Sister to Cinderella)........Miss ADAMI

Fairy Queen.............. ...... Miss CRISP | Principal Fairy....... ....Miss NEWTON

Sylphs, Fairies, &c.......... Misses CLARKSONS, GARDINERS, Mesds. MORELLI, WEBSTER, CLARKSON, GARDINER, &c.

In the course of the Piece, a PAS DE TROIS,

By Mr. R. SMITH, Miss SMITH & Mrs. BAKER.

In the course of the Opera, the following Songs, Duetts, Concerted Pieces, and Choruses:

CHORUS OF FAIRIES (*Armida*)—" While sunbeams are glancing."

AIR & CHORUS (*Armida*)-" From distant regions flying."

SONG-Prince (*Armida*)-" Morning its sweets is flinging."

CONCERTED PIECE (*Armida*)—" Music floats in the air."

TRIO—Clorinda, Thisbe and Cinderella (*Cenerentola*)—" With step so light."

QUARTETT—Cinderella, Fairy Queen, Thisbe and Clorinda (*Cenerentola*)—" Grant me Charity, I pray "

CONCERTED PIECE AND CHORUS—Alidoro and Chorus; Clorinda, Thisbe and Cinderella (*Cenerentola*)—" Back from his morning chase."

ECITATIVE—Prince (*Cenerentola*)—" All around is silent."

UETT—Prince and Cinderella (*Cenerentola*)—" Whence this soft and pleasing flame."

IALOGUED DUETT—Prince and Cinderella (*Cenerentola*)—" Of the Baron, the lovely Daughters."

ONCERTED PIECE—Prince, Baron, Dandini, Alidoro and Cinderella (*Cenerentola*)--" My Lord, deign but to hear me."

QUINTETT—" Midst doubts confusing."

STRETTO FINALE—" Dare but to breathe again."

DIALOGUED QUARTETT—Prince, Dandini, Clorinda and Thisbe—(*Cenerentola*)—" Softly, softly,—in a whisper."

COMIC DUETT—Baron and Dandini (*Cenerentola*)—" Sir, a secret most important."

FAIRY CHORUS—(*Guillaume Tell*)—" Cease, Cinderella."

INALE, ACT 2—Cinderella, Fairy Queen and Fairies (*Maometto, 2do*)—" Delightful hour of rapture."

CHORUS AND DANCE—(*Maometto 2do*) —" In light tripping measure."

DUETT—Prince and Cinderella (*Guillaume Tell*)—" Let thine eyes on mine, mildly beaming "

GENERAL WALTZ—(*Guillaume Tell*)

AIR AND CHORUS—(*Maometto 2do*)—" What Demon's opposing malice."

GRAND FINALE—Cinderella, Prince and Characters (*Cenerentola*)—" Now with grief no longer bending,"—which has been nightly enthusiastically encored

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Incidental to the Opera, the following New and Splendid Scenery:

THE FAIRIES' HAUNT.—FOUNTAIN.

A Room in the Baron's Castle.

KITCHEN, which changes to the exterior of **THE PRINCE'S PALACE**, at a distance, by Moonlight. A richly decorated Ball Room, in the Prince's Palace. —Hall in the Prince's Palace, a Splendid Gorgeous Scene in the Palace. Fairies' Retreat.

In the course of the AFTER PIECE will be sung,

A new Song,—" The Toast be dear Woman!" composed by G. RODWELL, Esq.

" Did you not hear of a Jolly young Waterman," " Farewell, my trim-built Wherry,"

And " The Bay of Biscay!" by Mr. WOOD.

" I've been Roaming," And Gay's popular Ballad of " Black-eyed Susan," by Mrs WOOD.

To conclude with the Musical Farce of

THE WATERMAN.

Tom Tug........................Mr. WOOD

Bundle ....Mr. SMITH | Robin . .. .Mr. BAKER | Gardeners..........Messrs. BENWELL, &c.

Mrs. Bundle Mrs. TAYLOR | Visitors, &c.

Wilhelmina...... (first time here) ... .. Mrs. WOOD

On SATURDAY, will be produced the Last New Historical Play, written by J. S. KNOWLES, Esq. Author of " VIRGINIUS," " WILLIAM TELL," &c. called

Alfred the Great; or, the Patriot King.

DEDICATED, BY PERMISSION, TO HIS PRESENT MAJESTY.

Alfred .... Mr. VANDENHOFF, his first appearance this Season.

Guthrum........ ....Mr. H. COOKE, from the Theatre Royal, Dublin, his first appearance.

Ina ..Mrs. W. WEST, from the Theatres Royal, Covent Garden & Dublin, her first appearance.

To conclude with the Melo-Drame of

ELLA ROSENBERG.

Rosenberg.......................Mr. H COOKE | Ella Rosenberg ....Mrs. W. WEST

*** The New Farce called HIGH-WAYS & BY-WAYS is in preparation, and will be produced on Monday next.

Places in the Boxes may be taken of Mr. PARKER, at the Box Office, from Ten until Three o'Clock. No Places can be secured unless Tickets are taken.

LOWER BOXES, 4s —UPPER BOXES, 3s. 6d —PIT, 2s. 6d —GALLERY, 1s.

Doors to be opened at Half-past Six o'clock, and the Performance to commence at Seven.

A limited number of Season Tickets not transferable, and not admissable on Benefit Nights, will be sold on application at the Box Office.

☞ Books of the Songs, Duetts, Trios, and Concerted Pieces, in the Opera of CINDERELLA, may be had at the Box Office, and at the Doors of the Theatre.

MELLING AND CO., PRINTERS, POOL-LANE.

Theatre-Royal, Liverpool.

LAST APPEARANCE OF

MRS. WOOD,

MISS PATON,

MR. WOOD,

[illegible] NIGHTS.

CINDERELLA

[illegible]

FOR THE BENEFIT OF

Mr. WOOD.

This present FRIDAY, June 3, 1831.

[illegible] New and Splendid Scenery, Dresses, [illegible] Opera of

Cinderella:

OR, THE

FAIRY QUEEN AND GLASS SLIPPER.

The Music composed [illegible] selections from his Operas of CENERENTOLA, [illegible] and GUILLAUME TELL, arranged and adapted to the English Stage by Mr. [illegible] LACY.

The Scenery by [illegible] Mr. [illegible]
[illegible]
[illegible] Mr. [illegible]

The Orchestra on this occasion is considerably augmented.

[illegible] the direction of Mr. ALDRIDGE.

Previous to the Opera [illegible] will be performed

Felix ...... (Prince of Salerno) ...... **Mr. WOOD.**

As originally performed [illegible]

Alidoro [illegible] Mr. [illegible]

[illegible] Mr. SMITH

Pedro [illegible] Mr. [illegible]

Hunters, &c. [illegible]

Cinderella .... **Mrs. WOOD,**

[illegible]

Clorinda ... (her Sister) [illegible] Miss [illegible]

Fairy Queen [illegible] Miss [illegible]

Sylphs, Fairies, [illegible]

[illegible] GAIDNER, &c.

In the course of the Piece, a PAS DE TROIS
By Mr R. SMITH, Miss SMITH & Mrs. BAKER.

[illegible]

Chorus of Fairies [illegible]

Air [illegible]

Song [illegible]

Chorus [illegible]

Trio—(Clorinda, [illegible])

Quartet—[illegible]

Concerted Piece [illegible]

Recitative [illegible]

Duett—[illegible] playing fame."

Finale [illegible]

Chorus [illegible]

Quintett—[illegible]

Sestetto [illegible] again.

Finale [illegible]

Grand [illegible]

THE PRINCE'S [illegible]

[illegible] Castle.

KITCHEN [illegible] THE PRINCE'S PALACE.

at a distance [illegible]

—Hall in the [illegible] Pal[illegible]

Fairies' Retreat

[illegible]

THE WATERMAN

[illegible]

Bundle [illegible]

[illegible]

On SATURDAY [illegible]

Alfred the Great or, the Patriot King

[illegible]

FRA DIAVOLO.

[illegible]

End of the Play, blew a popular SEA SONG as now singing nightly with unbounded applause, by

MR. T. P. COOKE,

IN

THE PRESS GANG;

OR,

ARCHIBALD OF THE WRECK,

CALLED

THE KING!

AND THE

JACKETS OF BLUE,

By Mr. MONTAGUE.

After which,

A Musical Melange,

In which will be sung, the following SONGS and DUETS.

BACCHANALIAN SONG, "LIBERTY AND WINE," by Mr. BEDFORD.
THE TYROLEAN DUET, by Mrs. BEDFORD & Miss MAYHEW
GLEE.—"MYNHEER VAN DUNCK," by Mr. BIANCHI TAYLOR, Mr. BEDFORD, & Mr. BENWELL.
"THE LIGHT GUITAR," by Miss MAYHEW.
THE HORN OF CHASE, from the Opera of Hofer, by Mr. BIANCHI TAYLOR.
GLEE.—"THE LITTLE PIGS," by Mr. BEDFORD, Mr. BENWELL, & Mr. WILTON.

In the course of the Evening, Mr. MONTAGUE, in the Character of

A MAN OF WAR'S MAN,

WILL DELIVER A

LOYAL NAVAL ADDRESS,

In honour of his most gracious Majesty,

KING WILLIAM THE FOURTH,

(THE SAILOR KING)

And his Royal Consort QUEEN ADELAIDE!

(Written expressly for the occasion, and presented to Mr. MONTAGUE, by an Officer of the R. N.)

1000

Copies of the Address will be delivered ***GRATIS*** in the Theatre.

To conclude with, FOR THE FIRST AND ONLY TIME, the last new Historical, Nautical and Domestic Melo-drame, in 3 acts, (by the Author of Black-eyed Susan) as now performing in London, with unprecedented success, with the original Music, appropriate Scenery, Dresses, &c. called the

Mutiny at the Nore

AND

SPITHEAD!

OR,

BRITISH SAILORS IN 1797.

"There is no event in the Annals of our History, which excited more alarm at the time, or has been the subject of more general interest, than the MUTINY AT THE NORE in 1797.—Forty Thousand men to whom the Nation looked for defence, and in steadfast reliance of whose bravery it laid down every night in tranquility; Men who had dared every thing for their King and Country, and in whose breasts patriotism could never be extinguished; turned the Guns which they had so often manned in defence of the English Flag, *against their own Countrymen and their own Home*, and seemed determined to sacrifice the nation and themselves, rather than listen to the dictates of reason and conscience."

The present Drama, whilst it presents a true picture of the Mutiny, which for a time, deprived the nation of its surest and proudest defence, the Bulwark of its Wooden Walls, faithfully developes the characters of the chief Actors in the Rebellion, their assumption of superiority to their final acknowledgement of Discipline; as order, since that period, unbroken by disaffection; and which under the august and paternal eye of Him, who is the Head and the Pride of the British Navy, must proceed increasing in benefits to the service itself, and consequently, in value to the Country at large.

Admiral Calpoys, Admiral of H. M. S. London, Mr CLARKSON
Capt. **Arlington, Capt. of the Sandwich, and formerly Suitor to Mary Parker, Mr. HAINES—Capt. Griffiths, of the London, Mr. LEAVES**
Lieutenant Sims, Lieut. of Marines on board the London, Mr. WILTON—Capt. Lock, Capt. of the Queen Charlotte, Mr. HUNT
Richard Parker, Quarter Master of the Sandwich, and subsequently Admiral and President of the Court of Delegates, Mr. KING
Lieutenant Davis. . ..... (Lieutenant of Marines on board the Sandwich) .... Mr. MOFELLI
Jack Morris. . . . . (President of the Court of Delegates at Spithead). . . . . Mr. BENNETT
Jack Adams { Captain of the Main-top of the Queen Charlotte, one of the Court of Delegates, and afterwards able Seaman on board the Sandwich, { Mr .MONTAGUE
Jack Passey, Bill Senator, Tom Allen, Bill Riley, } Seamen and Delegates for their several Ships, the George, Malborough, London, and Mars, } Mr. GARDINER, Mr. BENWELL, Mr. WEBSTER, Mr. BARRETT
William Parker. . . . (Child of Richard Parker). . . .Miss GARDINER
Timothy Bubble . . . . (late Clerk in Portsmouth Dock Yard, now Farmer of the Isle of Grain, Isle of Sheppy). . . . . Mr. SMITH
Dickey Chicken. . . . . (Timothy Bubble's Serving-man and Factotum). . . . . . Mr. BAKER
Mary Parker. . . . (Wife of Richard Parker). . . . Miss HUDDART—Molly Brown. . . . (afterwards Mrs. John Adams) . . . , Miss TAYLOR
Dame Grouse . . . . . (Housekeeper to Bubble) . . . . . Mrs. TAYLOR

Act. 1. MUTINY AT SPITHEAD.

Admiral's Cabin of the Queen Charlotte

The Court of Delegates assembled,—a Flag of Truce,—new commotion,—the Red Flag hoisted on board the George,—signal for the protection of the Court.

The Quarter Deck of the London.

Mutineers board the Ship,

Skirmish with Marines,—Capitulation,—The Admiral and Officers upon their knees, arrival of Lord Howe from Londoe,—The Admiral's Flag again hoisted,—the rigging manned and three cheers for the King.

Act 2. MUTINY AT THE NORE.

Interior of Bubble's Farm House in the Isle of Grain. Interview with Parker and his Wife,—the wrongs of Parker,—his vow of vengeance,—arrival of Jack Adams on his way to join the Sandwich and his Wife

Quarter Deck of the Sandwich,

(Lying at the Nore)

Parker threatened with Punishment,—meeting of the Sailors,—Marines march off with fixed bayonets,—awful situation of Parker's child,—Gallantry of Jack Adams,—seizure of the Child by Arlington for a sacrifice,—Mutineers are reinforced,—the Guns turned aft upon the Officers,—Humiliation of Arlington, and triumph of Richard Parker.—Parker pursued.—the fate of Captain Arlington,—Parker in Custody.

Interior of the Farm House.

A Cabin in the Sandwich.

Parker Condemned to Death.

He devotes his Child to the Service of the King,—Friendship of Jack Adams,—the Signal Guns,—Parker's seperation from his Wife and Child.

PREPARATION FOR THE

Execution of Parker.

Scene Last.—THE DECK OF THE SANDWICH.

Funeral Procession,—Parker's Dying Address,—Parker's celebrated Farewell, "Here's a Health to the King,—Confusion to my Enemies, and Peace to my Soul,"—the last Gun,

The IMPRESSIVE DENOUEMENT & the CURTAIN FALLS

Tickets may be had of Mr. MONTAGUE, No, 71. Christian Street, and of Mr. Parker, at the Box Office of the Theatre, of whom Places may be taken every day, from Ten till Three.

MELLING AND CO., PRINTERS, POOL-LANE.

Theatre-Royal, Liverpool.

FOR THE BENEFIT OF

MR. CLARKE

ACTING MANAGER;

ON WHICH OCCASION,

THE MUSICAL WONDER,

THE CELEBRATED GERMAN

Michel BOAI

Whose extraordinary talent excited the most intense curiosity and attracted Crowded Auditories last Winter in London, will make his first and only appearance at this Theatre, and will perform several select Musical Pieces,

ON HIS CHIN.

Michel BOAI, will be accompanied in his performance by the other GERMAN MINSTRELS,

Madame Boai & M. Engels.

The MINSTRELS will be attired in the Costume of their Country.

First Night of Three popular New Pieces

Now performing in London with the greatest success.

This present MONDAY, December 13, 1830,

Will be performed, (for the first time, at this Theatre,) a new Domestic Drama of deep interest, (in two acts), called

THE WRECK ASHORE;

OR,

A Bridegroom from the Sea.

(Founded upon one of the Tales of a Voyager; second Series)

As produced this Season, at the Theatre Royal, Adelphi, and now performing there nightly with the greatest success.

ACT I.——WINTER.

" Then came old January wrapped well
" In many weeds to keep the cold away;
" Yet did he quake and quiver like to quell;
" And blow his nayles to warm them if he may." SPENSER.

Miles Bertram ....(Squire of Mostley) ....Mr. AITKIN
Walter Barnard ...(a young Farmer)....Mr. HAINES | Captain Grampus .(a Smuggler)..Mr. SMITH
Marmaduke Magog.... ....(Parish Constable) ....Mr. BAKER
Jemmy Starling ...(a Farmer's Boy).......Mr. BENWELL
Alice ....Miss S. BOOTH, who is engaged for the remainder of the Season.
Bella ...... (her Sister) .... Miss STOKES | Dame Barnard ....Mrs. TAYLOR

A Lapse of 5 Years is supposed to occur between each Act.

ACT II.——SUMMER.

" And after her came jolly June, arrayed
" All in green leaves, as he a Player were;" SPENSER.

Miles Bertram ....(the Bridegroom).......................Mr. AITKIN
Blackadder, Barbalot, Avory ....(Pirates)...... Mr BARRETT, Mr. CLARKSON, Mr. MORELLI
Grampus........(an Outcast)........ Mr. SMITH | Marmaduke Magog....(a Parish Beadle)....Mr. BAKER
Jemmy Starling....(a married man)....Mr. BENWELL | Walter ....(a Sailor)....Mr. HAINES
Thomas...Mr. HUNT | Andrew...Mr. VINING | Harry .Mr. GARDINER | William..Mr. WILTON
Lieutenant of the Press Gang.... Mr LEAVES | Farmer Fallowfield ......Mr. WEBSTER
Alice ....(a Bridesmaid) ....Miss S. BOOTH
Bella .... (the Bride) ....Miss STOKES | Mrs. Starling.............................. Mrs. MORELLI
Dolly....~~Mrs. CLARKSON | Mary....Mrs. GARDINER~~ | Margery...... Mrs. WEBSTER
Lucey .... Miss SCRUTON

End of the Drama, the following Performances by

MICHEL BOAI,

Madame BOAI, & M. ENGELS,

Who will appear in the Costume of their Country.

POLACCA—Violin, M. ENGELS, composed by BOAI.
AIR—" Nel cor più non mi sento," on THE CHIN, Michel BOAI—variations BOAI.
GERMAN SONG—" Mien Schutz," Madame BOAI, accompanied by HERSELF and M. BOAI on the GUITAR, and M. ENGELS on the VIOLIN.—TYROLEON.
The celebrated Overture to Lodoiska, ON THE CHIN, M. BOAI.—KREUTZER.

After which, a New Farce, (never acted here) produced last season, at the Theatre-Royal, Drury Lane, with unqualified success, written by J. B. BUCKSTONE, Esq., author of " Luke the Labourer," "Snakes in the Grass," " The Happiest Day of my Life," &c., called

Popping the Question

Mr. Primrose	Mr. SMITH	Miss Biffin	Mrs. TAYLOR
Henry Thornton	Mr HUNT	Miss Winterbottom	Mrs. CLARKSON
Ellen Murray	Miss SEYMOUR	Bobbin	Mrs. CLARKE

After which, the following Performances, by the

GERMAN MINSTRELS.

RONDO—Violin, M. ENGELS.—ROSSINI.
AIR—" Leiber Augustin," ON THE CHIN, Michel BOAI.—Variations, BOAI.
GERMAN SONG—" Die Spinnerin," Madame BOAI, accompanied by HERSELF and M. BOAI, on the GUITAR, and by M. ENGELS, on the VIOLIN.—BOIELDIEU.
NATIONAL AIR of " Rule Britania," ON THE CHIN, with Variations by M. BOAI.

To which will be added the last New Farce, as produced this Season, at the Theatre-Royal, Drury Lane, and now performing there nightly, with the greatest success, called

Turning the Tables

Mr. Knibbs	Mr. SMITH	Jack Humphreys	Mr. BAKER
Mr. Jeremiah Bump	Mr. HAINES	Miss Knibbs	Miss SEYMOUR
Mr. Edgar de Courcy	Mr. HUNT	Mrs. Humphreys	Mrs. CLARKSON
Mr Thornton	Mr. LEAVES	Patty Larkins	Mrs. CLARKE

The favourite Scotch Song of "**Smile again, my Bonnie Lassie,**" Mr C. BLAND

To conclude (by particular desire) with the highly popular new Farce, called

PERFECTION;

Or, The Lady of Munster.

Sir Lawrence Paragon	Mr. SMITH	Servant	Mr WILTON
Charles Paragon	Mr. VANDENHOFF	Susan	Mrs CLARKE
Sam	Mr BAKER	Kate O'Brien	Miss S. BOOTH

Tickets to be had of Mr. CLARKE, No. 1 Houghton-street; and of Mr. PARKER, at the Box Office of the Theatre, of whom Places may be taken from Ten till Three.

On TUESDAY, the Comedy of **SPEED THE PLOUGH.** Bob Handy, Mr. VANDENHOFF, his first appearance in that Character. Miss Blandford, Miss S. BOOTH. To conclude with the Splendid Eastern Drama of **ALADDIN**

THEATRE ROYAL, LIVERPOOL.

Mr. Warde, Mr. Sinclair, Mr. Bedford, Mr. B. Taylor, Mr. Meadows, Mr. Power, and Mrs. Bedford.

FOR THE BENEFIT OF

Mr. Meadows

In consequence of the continued attraction of

MASANIELLO,

Mr. SINCLAIR is engaged to appear in that OPERA

This present WEDNESDAY, July 28, 1830,

The Entertainments will commence with the admired Comedy of the

HYPOCRITE.

Doctor Cantwell	Mr. WARDE	Mawworm	Mr. MEADOWS
Sir John Lambert	Mr. WEBSTER	Servants	Messrs. WILTON & MORELLI
Colonel Lambert	Mr. MONTAGUE	Old Lady Lambert	Mrs. TAYLOR
Darnley	Mr. LEAVES	Young Lady Lambert	Miss SEYMOUR
Seyward	Mr. HAINES	Betty	Mrs. MORELLI
Tipstaff	Mr. BARRETT		
Charlotte	Miss TAYLOR		

After which (for the thirteenth time here,) with THE OVERTURE, and all the original Music, new Scenery, Dresses and Decorations, Auber's celebrated New Opera of

MASANIELLO.

Masaniello ....(a Neapolitan Fisherman).... Mr. SINCLAIR
Don Alphonso........Mr. BIANCHI TAYLOR | Pietro........Mr. BEDFORD
Ruffino .... Mr. WEBSTER | Lorenzo .... Mr LEAVES | Moreno. .... Mr. HAINES
Selva....(Officer of the Viceroy) ...Mr. MORELLI | Commissioner....Mr. HUNT
Fishermen .... Messrs. BARRETT, BENWELL, WILTON, GARDINER, &c.
Elvira........(Bride of Alphonso)......Mrs. BEDFORD | Fenella... (the Dumb Girl)....Miss HUDDART
Lisette .... Miss MAYHEW
Fishermen's Wives....Miss SEYMOUR, Miss SCRUTON, Messds. CLARKSON, WEBSTER, MORELLI, GARDINER, &c.

In the course of the Opera the following

SONGS, DUETS, GLEES, & CHORUSES,

Chorus.—"*Hail to this happy day.*"
And Solo.—Mr. Bianchi Taylor, "*Oh! thou whose heart is breaking.*"
Chorus.—"*Joy to the wedding pair.*"
Recitative and Air.—"*The pride of Rank and Greatness,*" by Mrs. Bedford.
Chorus—"*All Gracious Power, before thee, bending.*"
Chorus.—"*Intruder, hence.*"
Chorus of Women—"*Rash Maid, retire.*"
Duet, Mrs. Bedford and Mr. Bianchi Taylor—"*Why shrink you before me.*"
Chorus.—"*Pursue, her course arrest.*"
Chorus of Fishermen—"*Away the morning freshly breaking.*"
Celebrated Barcarolle—"*How brightly breaks the morning,*" by Mr. SINCLAIR and Chorus.
Aria—"*My Sister Dear,*" by Mr. SINCLAIR.
Chorus, of Fishermen.—"*Boldly still we'll stem the Wave.*"
Duet—Mrs. Bedford and Mr. Bianchi Taylor, "*When before us lowly bending.*"
The celebrated Market Chorus—"*Come hither all who wish to buy.*"
Chorus, of the People.—"*Strike home! our chains we'll sunder,*" and, Prayer "*Hear holy Saint.*"
Cavatina.—Mr. SINCLAIR, "*Sweet sleep the wounded bosom healing.*"
Chorus.—"*Hail! brave Masaniello!*"
Air.—Mr. SINCLAIR, "*Adieu! my happy home.*"
Cavatina—Mr. B. Taylor, "*When in absence doom'd to wander.*"
Barcarolle.—Mr. Bedford, "*Behold! far o'er the troubl'd tide.*"
Grand Concerted Piece—Mr. Sinclair, Mr. B. Taylor, Mr. Bedford, & Chorus, "*Lead us on to meet the foe.*"

To conclude with, for the second time, the laughable Farce of

Teddy, the Tiler.

Which was produced last Season, at the Theatre Royal, Covent Garden, and performed there upwards of Forty Nights, and which was received here on Monday Evening last, with the loudest plaudits.

Teddy the Tiler ....(his original Character)........Mr. POWER,

Lord Dunderford	Mr. WEBSTER	Servant	Mr. MORELLI
Frederick	Mr. HAINES	Lady Dunderford	Mrs. TAYLOR
Henry	Mr. HUNT	Oriel	Miss SEYMOUR
Bombardine	Mr. LEAVES	Flora	Miss SCRUTON
Tim	Mr. BENWELL	Julia	Mrs. MORELLI
Notary	Mr. GARDINER	Tabitha	Mrs. CLARKSON
Stiff	Mr. BARRETT	Laurelia	Mrs. GARDINER
Apewell	Mr. WILTON	Abigail	Mrs. WEBSTER

Tickets to be had of Mr. MEADOWS, 13, Clayton-square, and of Mr. Parker, at the Box Office, of whom Places may be taken, from Ten till Three.

Last Night but Two of Mr. KEAN'S Engagement.

On THURSDAY, the Play of

THE IRON CHEST.

Sir Edward Mortimer....................Mr. KEAN,
(HIS LAST APPEARANCE IN THAT CHARACTER IN LIVERPOOL.)
Wilford.... ...Mr. WARDE | Armstrong ....Mr. BEDFORD | Adam Winterton ... Mr. MEADOWS
Helen....Miss HUDDART | Barbara....Mrs. BEDFORD | Blanch....Miss TAYLOR

After which the Farce of

THE IRISH VALET.

Larry ....Mr. POWER

On FRIDAY, **OTHELLO**. Othello, Mr. KEAN, (his last appearance in that character) Iago, Mr. WARDE ilia, Miss HUDDART | Desdemona, Miss TAYLOR. After which, the Farce of THE IRISH TUTOR. tor O'Toole, Mr. POWER.

n SATURDAY, for the Benefit of Mr. KEAN, and his last appearance, the Play of THE MERCHANT OF ICE. Shylock, Mr. KEAN—with a Musical Drama.

MELLING & CO., 20 POOL LANE.

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THEATRE ROYAL, LIVERPOOL.

In consequence of the continued attraction of

MASANIELLO,

The Opera will be repeated this present FRIDAY, on which occasion an engagement has been made with

MR. SINCLAIR,

Who will perform the Character of MASANIELLO, positively for the Last Night this Season.

Mr. Warde, Mr. Bedford, Mr. B. Taylor, Mr. Meadows,
Mdlle. Celeste, Mdlle. Constance, Mrs. Bedford,
And Miss Ellen Tree.

FOR THE BENEFIT OF
Miss Ellen TREE,

And her last appearance this Season.

This present FRIDAY, July 23, 1830,

The Entertainments will commence with the petit Drama of the

YOUTHFUL QUEEN.

Frederick Bury .... (for this Night) ....Mr. WARDE
Count D'Oxenstein .... Mr. SMITH | Courtiers .... Messrs. BENWELL, WILTON, and MORELLI
Steinberg ....Mr. MONTAGUE
Officer ....Mr. GARDINER | Emma ....Miss SEYMOUR
Christine....(Queen of Sweden).... Miss ELLEN TREE, as originally performed by her in London.

End of the Piece, Mr. MEADOWS will give his

"BUNDLE OF CONUNDRUMS."

After which (positively for the last time this season,) with THE OVERTURE, and all the original new Music, Scenery, Dresses & Decorations, Auber's celebrated New Opera of

MASANIELLO.

Masaniello........(a Neapolitan Fisherman) ....Mr. SINCLAIR
Don Alphonso....Mr. BIANCHI TAYLOR | Pietro....Mr. BEDFORD
Ruffino.... ....Mr. WEBSTER | Lorenzo...........Mr. LEAVES | Moreno.......... Mr. HAINES
Selva, (Officer of the Viceroy) Mr. MORELLI | Commissioner....Mr. HUNT
Fishermen ..... Messrs BARRETT, BENWELL, WILTON, GARDINER, &c.
Elvira (Bride of Alphonso) Mrs. BEDFORD | Fenella (the Dumb Girl) Miss HUDDART
Lisette .... Miss MAYHEW
Fishermen's Wives ....Miss SEYMOUR, Miss SCRUTON, Messds. CLARKSON, WEBSTER, MORELLI, GARDINER, &c.

Incidental to the Opera, will be introduced, a Grand Italian

PAS DE DEUX & TARENTELLE,

By Mesdemoiselles Celeste and Constance.

WHO HAVE KINDLY GRANTED THEIR SERVICES.

In the course of the Opera the following

SONGS, DUETS, GLEES, & CHORUSES.

Chorus.—"*Hail to this happy day.*"
And Solo.—Mr. Bianchi Taylor, "*Oh! thou whose heart is breaking.*"
Chorus.—"*Joy to the wedding pair.*"
Recitative and Air.—"*The pride of Rank and Greatness,*" by Mrs. Bedford.
Chorus.—"*All Gracious Power, before thee, bending.*"
Chorus.—"*Intruder, hence.*"
Chorus of Women—"*Rash Maid, retire.*"
Duet, Mrs. Bedford and Mr. Bianchi Taylor—"*Why shrink you before me.*"
Chorus.—"*Pursue, her course arrest*"
Chorus of Fishermen—"*Away the morning freshly breaking.*"
Celebrated Barcarolle—"*How brightly breaks the morning,*" by Mr. SINCLAIR and Chorus.
Air.—"*My Sister Dear,*" by Mr. SINCLAIR.
Chorus, of Fishermen.—"*Boldly still we'll stem the Wave.*"
Duet—Mrs. Bedford and Mr. Bianchi Taylor, "*When before us lowly bending.*"
The celebrated Market Chorus—"*Come hither all who wish to buy.*"
Chorus, of the People.—"*Strike home! our chains we'll sunder,*" and, Prayer "*Hear holy Saint.*"
Cavatina.—Mr. SINCLAIR, "*Sweet sleep the wounded bosom healing.*"
Chorus.—"*Hail! brave Masaniello!*"
Air.—Mr. SINCLAIR, "*Adieu! my happy home.*"
Cavatina—Mr. B. Taylor, "*When in absence doom'd to wander.*"
Barcarolle.—Mr. Bedford, "*Behold! far o'er the troubl'd tide.*"
Grand Concerted Piece—Mr. Sinclair, Mr. B. Taylor, Mr. Bedford, & Chorus, "*Lead us on to meet the foe.*"

To conclude, for the first time this season, with the popular new Melo-drama, called the

ROBBER's WIFE

Sawney Macfile ....Mr. MEADOWS
Mr. Brierly.......... ....Mr. BENNETT | Smelter.................. ....Mr. GARDINER
Mr. Penpuddle ....Mr. SMITH | Stamp'em ....Mr. BENWELL
Larry O'Gig .... Mr. BARRETT | Clip'em.................................Mr. MORELLI
Mark Redland.... ....Mr. HUNT | Mouser ....Mr. WILTON
Red Rody ....Mr. WEBSTER
Rose Redland ....Miss ELLEN TREE, as originally performed by her in London.

On SATURDAY, the Tragedy of

PIZARRO.

Rolla. ....Mr. WARDE | High Priest.......Mr. BEDFORD | Sentinel........Mr. MEADOWS
Alonzo ....Mr. MONTAGUE
Elvira....... ....Miss HUDDART | Cora...................Miss TAYLOR

To conclude with the Nautical Drama of

BLACK-EYED SUSAN.

William .... Mr. MONTAGUE | Black-Eyed Susan.....................Miss TAYLOR

MELLING AND CO., 20, POOL-LANE.

THEATRE ROYAL, LIVERPOOL

For the Benefit of
MR. BEDFORD,

On which occasion, Mr. SINCLAIR
Is engaged, and will appear in the Character of **MASANIELLO,**
Positively the LAST NIGHT the Opera can be performed.

**Mr. Warde, Mr. Bedford, Mr. Meadows, Mr. Bianchi Taylor,
Miss Ellen Tree, and Mrs. Bedford.**

Mdlles. Celeste and Constance's last night but One.

This present WEDNESDAY, July 21, 1830,

Will be performed Colman's Musical Drama, compressed into Two Acts, called the

Mountaineers.

SPANIARDS.

Octavian ....Mr. WARDE
First Muleteer..........Mr. BEDFORD | Second Muleteer....Mr. BIANCHI TAYLOR
Count Virolet.............................Mr. LEAVES | Third Muleteer ....Mr. BENWELL
Lope Toche .... Mr. BAKER | Fourth Muleteer .... Mr. WILTON
Kilmallock .... Mr. BARRETT | Agnes .... Miss TAYLOR
Roque ....Mr. WEBSTER | Female Goatherds .... Messds. WEBSTER,
Old Goatherd .... Mr. SMITH | MORELLI, GARDINER, CLARKSON,
Young Goatherd .... Master F. LLOYDS | Miss SCRUTON, &c.
Floranthe .... Miss ELLEN TREE

MOORS.

Sadi.. Mr. MEADOWS
Bulcazin Muley............... Mr. CLARKSON | Zorayda.................................Miss SEYMOUR
Ganem .... Mr. HUNT |

After which (for the last time here,) with THE OVERTURE, and all the original new Music, Scenery, Dresses & Decorations, Auber's celebrated New Opera of

MASANIELLO.

Masaniello........(a Neapolitan Fisherman) ....Mr. SINCLAIR
Don Alphonso....Mr. BIANCHI TAYLOR | Pietro....Mr. BEDFORD
Ruffino.... ....Mr. WEBSTER | Lorenzo ....Mr. LEAVES | Moreno.......... Mr. HAINES
Selva, (Officer of the Viceroy) Mr. MORELLI | Commissioner....Mr. HUNT
Fishermen .... Messrs. BARRETT, BENWELL, WILTON, GARDINER, &c.
Elvira (Bride of Alphonso) Mrs. BEDFORD | Fenella (the Dumb Girl) Miss HUDDART
Lisette...Miss MAYHEW
Fishermen's Wives ....Miss SEYMOUR, Miss SCRUTON, Messds. CLARKSON, WEBSTER, MORELLI, GARDINER, &c.

Incidental to the Opera, will be introduced, a Grand Italian

PAS DE DEUX & TARENTELLE,
By Mesdemoiselles Celeste and Constance.

In the course of the Evening, the following

SONGS, DUETS, GLEES, & CHORUSES.

Chorus.—"*Hail to this happy day.*"
And Solo.—Mr. Bianchi Taylor, "*Oh! thou whose heart is breaking.*"
Chorus.—"*Joy to the wedding pair.*"
Recitative and Air.—"*The pride of Rank and Greatness,*" by Mrs. Bedford.
Chorus.—"*All Gracious Power, before thee, bending.*"
Chorus.—"*Intruder, hence.*"
Chorus of Women—"*Rash Maid, retire.*"
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Chorus of Fishermen—"*Away the morning freshly breaking.*"
Celebrated Barcarolle—"*How brightly breaks the morning,*" by Mr. SINCLAIR and Chorus.
Aria.—"*My Sister Dear,*" by Mr. SINCLAIR.
Chorus, of Fishermen.—"*Boldly still we'll stem the Wave.*"
Duet.—Mrs. Bedford and Mr. Bianchi Taylor, "*When before us lowly bending.*"
The celebrated Market Chorus.—"*Come hither all who wish to buy.*"
Chorus, of the People.—"*Strike home! our chains we'll sunder,*" and, Prayer "*Hear holy Saint.*"
Cavatina.—Mr. SINCLAIR, "*Sweet sleep the wounded bosom healing.*"
Chorus.—"*Hail! brave Masaniello!*"
Air.—Mr. SINCLAIR, "*Adieu! my happy home.*"
Cavatina.—Mr. B. Taylor, "*When in absence doom'd to wander.*"
Barcarolle.—Mr. Bedford, "*Behold! far o'er the troubl'd tide.*"
Grand Concerted Piece—Mr. Sinclair, Mr. B. Taylor, Mr. Bedford, & Chorus, "*Lead us on to meet the foe.*"
Glee.—"*Ye high born Spanish Noblemen,*" by Mr. B. Taylor, Mr. Benwell, and Mr. Bedford.
The Little Pigs, by Mr. Wilton, Mr. Benwell, and Mr. Bedford.
Recitative and Air.—Mr. Taylor, "*Oh, I can bear my fate no longer.*"
Celebrated Bacchanalian Song—Mr. Bedford, "*Fill, till the Cup runs o'er.*"
The admired Tyrolien Duet—"*At close of day,*" by Mrs. Bedford and Miss Mayhew.
Trio—Mrs. Bedford, Miss Mayhew, and Mr. B. Taylor, "*Ah! must I leave thee dearest.*"
The Romantic Incantation Scene, by Mr. Bedford, Mr. B. Taylor, and Chorus.

To conclude with the principal Scenes, compressed into One Act, of

Der Freischutz.

Rodolph...........Mr. BIANCHI TAYLOR | Caspar ....Mr. BEDFORD
Zamiel............................Mr. SMITH
Agnes.. Mrs. BEDFORD—Anna.............................. Miss MAYHEW

Incidental to the Piece, the grand and impressive Music preparatory to the

INCANTATION.

Caspar's Summons, and APPEARANCE OF ZAMIEL.—Music indicative of the Magic Ceremonies.—Accompanied Recitative, Rodolph.—The Piece concludes with the Charm and Mystical Ceremony of

CASTING THE MAGIC BULLETS.

On THURSDAY, the favourite Play of DEAF AND DUMB. Darlemont, Mr. WARDE—Del Epee, Mr. VANDENHOFF—Dominique, Mr. MEADOWS—Jullo, (the Deaf and Dumb Boy) Mademoiselle CELESTE After which, the Petit Comedy of the DAY AFTER THE WEDDING. Colonel Freelove, Mr. VANDENHOFF Lady Elizabeth Freelove, Miss ELLEN TREE. In the course of the Evening, A VARIETY OF NATIONAL DANCES, &c. by Mesdemoiselles CELESTE and CONSTANCE. The Glee of "FAREWELL," by Mr. BEDFORD, Mr. BIANCHI TAYLOR, Mrs. BEDFORD, and Miss MAYHEW. To conclude with a New Melo-Drame, called THE DUMB GIRL OF GENOA. Julietta, (the Dumb Girl) Mademoiselle CELESTE, her 110th appearance in that Character, and first in Liverpool, being for the Benefit of Mesdemoiselles CELESTE and CONSTANCE.

On FRIDAY, WIVES AS THEY WERE, AND MAIDS AS THEY ARE. The YOUTHFUL QUEEN, and the ROBBER'S WIFE, for the Benefit of Miss ELLEN TREE.

On SATURDAY, PIZARRO, and BLACK-EYED SUSAN.

MELLING AND CO., 20, POOL-LANE.

Bradbury's Night—Moon Light!

Theatre Royal,

LIVERPOOL.

MR.

BRADBURY

Most respectfully begs leave to announce, that at the suggestion of many of his Friends, he is induced to trespass on the well-known liberality of a Liverpool Public, for JUST ONE MORE BENEFIT, and feels confident, that the talented individuals who have offered him their gratuitous services on the occasion, will ensure him THIS ONCE, and perhaps LAST TIME,—a BUMPER.

On Monday, May 10, 1830,

Will be acted Colman's Play of the

MOUNTAINEERS

CHRISTIANS.

Octavian . . Mr. ARMSTRONG | Count Virolet . . Mr. WALTON
Kilmarinck . Mr. HUGHES | Roque . Mr. BICKERTON | Lupe Toque . Mr RYLEY
Old Goatherd . Mr MILLER
Young Goatherd . . Mr. PRESTON—Muleteers, &c. &c.
Floranthe . . . Miss HILTON | Agues . . . . Mrs. MANLY

MOORS.

Bulcazim Muley . . . Mr. KEYNON | Ganem . . . Mr. DUKE
Zorado . . Miss DEGVILLE

Sadi - - - Mr. Hammond,
Who has kindly offered his services on this occasion.

After which the Interlude of the

Irish Tutor,

OR

NEW LIGHTS.

Tillwell . . Mr. ~~BICKERTON~~ [illegible] ; Charles . Mr. ~~WALTON~~ E Kendrick | Dr. Flail . Mr. ~~RYLEY~~ Hughes D.
Dr. O'Tool, with the original song of "Charming Kilkenny," . Mr. HUGHES
Ladies, Villagers, &c.

A DANCE by Mr. BARNETT.

IN THE COURSE OF THE EVENING,

MONS. DE COE

Will introduce a variety of FEATS, as follow:

1. Stand awkward always.
2. Shoulder legs, not arms; to the right about turn.
3. Imitate a duck when in the water ducking for frogs.
4. The waddling goose.
5. As flat as a sole upon my soles I'll lay my body.
6. Swim like a frog and spin my top.
7. Put my leg in prison, then imitate the Bagpipes.
8. The split crow.
9. A clown's see saw, see saw.
10. A new way of walking to save shoe leather.
11. A living finger post.
12. He will then extend himself on two chairs, with one foot on each of then, six feet distant from each other; this is termed the spread eagle.—*A MASTER PIECE.*
13. To conclude with a Hornpipe standing on his head, on the top of a table.

In the course of the Evening, several

SONGS, DUETS, GLEES, &c.

To conclude with the

PANTOMIME OF

Don Juan

Don Juan . . Mr. ~~KEYNON~~ Manly | Don Gnzman . Mr. BICKERTON
Don Antonio, . (with a Serenade Song,) . Mr. HARRIS . " Edwards
Alquizals, &c. &c.—Fisherman . . Mr. MILLER
Scaramouch - - - Mr. Bradbury
Donna Auna . Mrs. MANLY | Elvira . Miss DEGVILLE . Mis Camp
Fisherwoman . . Mrs. THOMASON

Tickets to be had at the following places:—

Mrs. Jones's, King's Arms, Castle-st.
Mr. Radley's Adelphi Hotel
Mr. Lynn's, Waterloo Hotel
Mr Horne's, Mersey Coffee House
Mr. Bark's, Wellington Inn, Dale-st.
Mr. Shaw's, Thrustle Nest Hotel
Mr. Latham's, Commercial Inn, Dale-st.
At the Angel Inn, Dale-st.
At the Neptune, Clayton-square
Mrs. Pearson's, Feathers, Clayton-square
Mr. Thomas's, Albion, Ranelagh-street
Mr. Hammond's, Murray-street

And of Mr. BRADBURY, at the York Hotel, where places for the Boxes may be taken.

Places to be taken at the Box Office of the Theatre, on Saturday the 8th, and Monday the 10th, from 10 till 4 o'Clock.

Admission,—Boxes, 4s.—Upper Boxes, 3s. 6d.—Pit, 2s. 6d.—Gallery, 1s

W. BETHELL, PRINTER, WILLIAMSON-ST.

13

DAVIDGE'S ROYAL SURREY THEATR

Miss FRANCES DAVIDGE, Lessee, 4, Terrace, Davidge, Kennington Lane, Surrey.

Immense Attraction—Positively for Six Nights only

Mr. BUCKSTONE

AND

Mr. JOHN REEVE

☞ **The Son of the late celebrated Comedian.**

NOTICE! In consequence of Mr. JOHN REEVE shortly proceeding to the Provinces, he has been prevailed upon to make his second public essay, and for SIX NIGHTS ONLY, in conjunction with Mr. BUCKSTONE; that Gentleman having deferred his Provincial Engagements to sustain the Characters he originally performed with the late Mr. JOHN REEVE, and with a wish to advance the interests of his Son.

This Engagement is positively but for this week, Mr. BUCKSTONE having to appear at Hull on Monday next.

The ADELPHI WRECK ASHORE!

(By Permission of BENJAMIN WEBSTER, Esq.)

Marmaduke Magog, — **Mr. JOHN REEVE,**
(Son of the late celebrated Comedian)

Jemmy Starling, (on this occasion) **Mr. BUCKSTONE,**
(His Original Character)

(Son of the late celebrated Comedian)

Jemmy Starling. *(on this occasion)* **Mr BUCKSTONE,**
(His Original Character)

William, Mr ANDREWS Thomas, Mr HARRY Lieutenant of the Press Gang, Mr MORRISON,
Farm Servants, Messrs. Phelps, Rolfe, Richards, &c. Press Gang, Countrymen, &c.

Alice, — **Mrs. HENRY VINING**

Bella, Miss ELIZA TERREY **Dame Barnard, Mrs W. DALY.**

Exterior of Dame Barnard's Farm,

On the Essex Coast, at Daybreak.

A ROOM in MOATLY MANOR. FARM YARD.

The ESSEX MARSHES, near the River, by Moonlight.

Act II.—SUMMER.

"And after her came jolly June, arrayed | All in green leaves, as he a player were." Spenser.

Miles Bertram, (a Pirate) **Mr T. FREDERICKS**

Grampus, (an Outcast) **Mr HESLOP** **Gaffer Fallowfield, Mr CONWAY**

Marmaduke Magog, *(Parish Beadle)* **Mr JOHN REEVE,**

Jemmy Starling. *(a Married Man)* **Mr BUCKSTONE.**

PIRATES.

Blackadder, Mr POTTER Culverdine, Mr HAWKINS Barbelot, Mr MORELLI Avery, Mr SMITH

Alice, Mrs H. VINING **Bella,** (a Bride) **Miss E. TERREY.**

Country View in Summer Time—Road-side near the Marshes

Interior of the Lonely Cottage of Alice.

THE VILLAGE. COTTAGE OF ALICE.

OLD HALL IN MOATLEY MANOR.

After which, on **MONDAY** and **WEDNESDAY**, Mr Planche's greatly successful Drama of The

JACOBITE.

Sir Richard Wroughton, — **Mr T. FREDERICKS**

Major Murray, Mr TINDELL **Corporal, Mr PHELPS**

John Duck. *(his Original Character)* **Mr BUCKSTONE**

Lady Somerford, Miss LOVE **Widow Pottle, Mrs W. DALY**

Patty Pottle. — **Miss E. TERREY.**

To be followed by **EVERY EVENING**, (for the First Time at this Theatre) Mr SELBY's popular Farce of The

Unfinished Gentleman!

Lord Totterly, (An Adonis of Sixty, a ci-devant Jeune Homme) **Mr NEVILLE**

Hon. Mr Frisk Flammer, { a Cantab, Nephew of Lord Totterly a young Gentleman with a vivid imagination, small income and large debts } **Mr T. FREDERICKS**

Charles Danvers, (an embryo Barrister of the Middle Temple) **Mr TINDELL**

Bill Downey { an occasional Porter & Shoeblack, a Diffuser of Knowledge, a Philosopher, a Citizen of the World, and an Unfinished Gentleman { **Mr John REEVE**

Who will sing the popular Comic Song of "***MY LORD TOM NODDY.***

James Miller { Mr Flammer's Tiger, brought up in the Stable, educated on the Turf & Pave, polished and completed at the Five's Court } **Mr BUCKSTONE**

Nibble & Catch, { Two Gentlemen, attaches to the Sheriff, commonly called Greyhounds } **Mr HAWKINS & Mr ROLFE**

Louisa Bloomfield. (a Young Lady, betrothed to Charles Danvers) **Miss LOVE**

Mary Chintz, { Miss Bloomfield's own Maid, a real treasure, the bespoke of James Miller, an unwilling Spinster, a great Advocate for Matrimony } **Miss E. TERREY**

To conclude with, on **MONDAY, TUESDAY, and WEDNESDAY,** the popular Drama of

AGNES DE VERE

Or, THE WIFE'S REVENGE.

Sir William Gordon, Mr NEVILLE **Edward Evelyn, Mr TINDELL**

Alfred de Vere, Mr T. FREDERICKS, **Oliver Dobbs, Mr. J. HERBERT,**

Agnes, Mrs HENRY VINING **Mrs Kitty Dobbs Miss E. TERREY.**

☞ **A lapse of Three Years is supposed to occur between the First and Second Acts.**

ADDITIONAL CHARACTERS IN ACTS SECOND AND THIRD.

Shafton, Mr POTTER **Lydia, Miss LOVE** **Ellen,** (a Child) **Miss HAWKINS**

Acting Manager, — **Mr KERSCHNER**

Leader of the Band, Mr McCLEWE **Prompter & Assistant Stage Director, Mr CONWAY**

Stage Manager and Treasurer, Mr B. S FAIRBROTHER.

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(Son of the late celebrated Comedian)
Jemmy Starling, (on this occasion) **Mr. BUCKSTONE,**
(His Original Character)

On MONDAY, Aug. 9th, 1847, and During the Week,

The Performances will commence with Mr. BUCKSTONE's celebrated Drama of The

Wreck Ashore!

Or, A BRIDEGROOM from THE SEA.

Act I.—WINTER.

"Then came old January wrapped well | Yet did he quake and quiver like to quell,
In many weeds to keep the cold away; | And blow his nayles to warm them if he may." Spenser.

Miles Bertram, (Squire of Moatly Manor) **Mr T. FREDERICKS**
Walter Barnard, Mr TINDELL **Captain Grampus, Mr HESLOP,**
Marmaduke Magog. (*First Time*) **Mr JOHN REEVE,**
(Son of the late celebrated Comedian)
Jemmy Starling. (*on this occasion*) **Mr BUCKSTONE,**
(His Original Character)
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Farm Servants, Messrs. Phelps, Rolfe, Rickards, &c. Press Gang, Countrymen, &c.
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Bella, Miss ELIZA TERREY **Dame Barnard, Mrs W. DALY.**

Exterior of Dame Barnard's Farm,
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A ROOM in MOATLY MANOR. FARM YARD.
The ESSEX MARSHES, near the River, by Moonlight.

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MONDAY, TUESDAY, and WEDNESDAY,
JULY, 2nd, 3rd, and 4th.

The Performances will commence with Mr BUCKSTONE's original Comedy of

MARRIED LIFE

Mr. Henry Dove, (*his original character*) **Mr BUCKSTONE**
Mr Samuel Coddle, Mr NEVILLE **Mr Lionel Lynx, Mr T. FREDERICKS**
Mr Frederick Younghusband, **Mr TINDELL,**
Mr George Dismal, **Mr H. WEBB,**
Mrs Samuel Coddle, Mrs W. DALY **Mrs Lionel Lynx, Mrs WARE**
Mrs Frederick Younghusband, — — **Miss E. TERREY**
Mrs George Dismal, Miss DAVIS
Mrs. Henry Dove, — **Mrs. W. CLIFFORD.**

[illegible]

[illegible]

MR. BUCKSTONE and

MR. JOHN REEVE

(The Son of the late celebrated Comedian.)

NOTICE!

[illegible] in conjunction with Mr BUCKSTONE [illegible] his [illegible] Engagement to sustain the Characters [illegible] with the late Mr. JOHN REEVE, and [illegible]

The Engagement is positively for [illegible]

The POPULAR [illegible]

[illegible]

Marmaduke Magog, — Mr. JOHN REEVE,
(Son of the late celebrated Comedian)
Jemmy Starling, (in this season) Mr. BUCKSTONE,
(The Original Character)

On MONDAY, Aug. 9th, 1847, and During the Week,

Wreck Ashore!

Or, A BRIDEGROOM from the SEA!

Act I.—WINTER.

[illegible]

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Marmaduke Magog, (Parish [illegible]) Mr JOHN REEVE,
(Son of the late celebrated Comedian)
Jemmy Starling (a [illegible]) Mr BUCKSTONE,
(His Original Character)

[illegible]

Alice, Mrs. [illegible]
Bella, Miss [illegible]

Exterior of Dame Barnard's Farm,
On the [illegible] Coast, at [illegible]

[illegible]

Act II.—SUMMER.

[illegible]

Marmaduke Magog, (A [illegible]) Mr JOHN REEVE,
Jemmy Starling [illegible] Mr BUCKSTONE,

[illegible]

Country View in Summer Time—[illegible]

[illegible]

THE VILLAGE [illegible]
OLD HALL [illegible]

[illegible]

[illegible]

John Dark (His Original Character) Mr BUCKSTONE

[illegible]

Unfinished Gentleman!

[illegible]

Charles Danvers, [illegible] Mr TIBBEL,

Bill Downey [illegible] Mr John REEVE

[illegible]

James Hill [illegible] Mr BUCKSTONE

Nibbs [illegible] **Catch** [illegible]

Louisa Broomfield [illegible]

Mary Chintz, [illegible]

AGNES DE VERE

Or, THE WIFE'S REVENGE.

[illegible]

ROYAL
SURREY THEATRE.
Lessee, Mrs. F. DAVIDGE, No. 188, Blackfriars Road, Surrey.

☞ **Last Night of Mr. KING'S** Engagement.

⁂ **CONTINUATION OF**

MR. H. PHILLIPS, MISS POOLE, AND OPERA!!

First Night of "GUSTAVUS,"

***LAST WEEK OF THE BEST & MOST SUCCESSFUL PANTOMIME IN LONDON!!!!

This Evening, Monday, Jan. 31st, Tuesday, Feb. 1st, and Thursday, 3rd,
The Performances will commence with an English Version of DONIZETTI's celebrated Opera, "*La Figlia del Reggimento,*" translated expresly for this Theatre, by EDWARD FITZBALL, Esq., entitled The

DAUGHTER OF THE REGIMENT

Sergeant Sulpizio,	*belonging to the 11th Regiment of the French Army,*	**Mr. H. PHILLIPS,**
Tonio,	(*a young Tyrolese Peasant*) (*The Last Nights of his Engagement*)	**Mr. D. W. KING.**
Maria -	(*the Daughter of the Regiment*) -	**Miss POOLE.**

On Wednesday, February 2nd, Friday, 4th, & Saturday, 5th,
Will be presented (*for the first time in this Theatre*) the highly celebrated and popular Opera, in Three Acts, of

GUSTAVUS THE THIRD!
OR,
THE MASKED BALL!

WITH the WHOLE of the ORIGINAL MUSIC, by AUBER.

☞ The Opera will be produced with all its original splendour, the numerous artistes attached to this establishment having been constantly and unceasingly engaged in their several departments for some weeks past towards its re-production.
The new and extensive Scenery by Messrs. JONES and Assistants;
The splendid Appointments, &c., by Mr. BLAMIRE and Assistants.
The Machinery, &c. by Mr. J. SLOMAN. The Costumes by Mr. SMYTHYES, Mrs. and Miss WALKER.
Director of the Music, - - Mr. J. TULLY.

Gustavus 3rd.	(*King of Sweeden*)	**Mr. F. VINING.**
Baron Bjelke	(*Private Secretary to the King*)	**Mr. SUMMERS,**
Count D'Essen,	(*Grand Equerry*)	**Mr. SANGER.**
Count Ribbing,	(*Conspirators*)	**Mr. H. HORNCASTLE,**
Count de Horn,		**Mr. JONES,**
Baron Shrensward,		**Mr. DOBSON,**
Baron Pechlin,		**Mr. CONSTANTINE,**

General Kaulbert, Mr. BAKER. Colonel Lillienhorn, Mr. RAFTER;
Captain Ankerstrom, - Mr. H. PHILLIPS,
(*As originally acted by him at the Theatre Royal, Covent Garden.*)
Oscar, (*Page to the King*) **Miss POOLE,**
Christian Engleheart, (*a sailor*) **Mr. MAYNARD, Karl, Mr. PRIORSON,**
Madame Ankerstrom, Miss REBECCA ISAACS,
Arvedson, (*the Witch of Normalm*) **Miss COLLETT,**
Ambassadors, Ministers of State, Nobles, Officers, Guards, Burghers, Masquers, Dancers, Spectators, Sailors, Peasants, Servants, Ladies, Pages, &c., &c., &c.,

SYNOPSIS OF SCENERY, &c. Act. I,—Scene I.

GRAND SALOON IN THE PALACE AT STOCKHOLM

Scene II. **STREET in STOCKHOLM.**
Scene III.—Interior of the Hut of ARVEDSON, the Fortune Teller.
Through the windows of which, are seen part of the **PORT** and **ROADS** of **STOCKHOLM.**
GRAND CHORUS (*Finale to Act I.*) **"Hail! all hail to our patriot King!"**
Act 2—Scene I.

THE PLACE OF EXECUTION
AND EXPOSURE OF THE CRIMINALS!
Without the walls of Stockholm. The City and Fauxbourgs of Stockholm, with the Sea, Shipping, &c., in the distance.
Scene II.—**THE "DROTTING GATTEN."**
Scene III.—**Apartment in the House of CAPTAIN ANKERSTROM.**
Act 3.—Scene I.
Garden & Terrace of the King's Palace by Moonlight.
Scene 2. **The STAGE of the OPERA HOUSE,**
At Stockholm, fitted up with Galleries, &c., and arranged as a
MAGNIFICENT GOTHIC BANQUETTING HALL, SPLENDIDLY ILLUMINATED!

GRAND BAL MASQUE,

During the progress of which, will be danced the following Original Pas, incidental to the Opera,

PAS DE FOLIES,

Misses A. PAYNE, FENTON, MAURICE, SOPHIE, BEAUFORT, MARS, CLIFFORD, IVERS, DALY, RAWLINGS, and M'CLEWEE.
Double Pas Grotesque, MR. W. H. PAYNE, & MR. PRIORSON.
[illegible]
By the whole of the Principals, Coryph[illegible]

After the Opera, *on each Evening during the Week*, (Thursday excepted when it will be the second Piece,) the performance will terminate with, a Novel Comic Pantomime, introducing early recollections, Whimsical Situations, Mechanical skill, Artistic Illustrations, and Holiday Drolleries, entitled

BATTLEDOOR
AND
SHUTTLECOCK
OR,
Harlequin TRAP, BAT & BALL!

SUPPORTED BY THE CELEBRATED

Mr. W. H. PAYNE.
THE UNRIVALLED CLOWN.

Mr. JOSEPH SOUTHBY,
The very Popular Harlequin, The Drury Lane Pantaloon,
Mr. ELLAR, Mr. PRIORSON,
And the Appearance as COLUMBINE of
Miss ANNIE PAYNE,
(Throwing all competition at any other Theatre at an immeasurable distance.)

The Pantomime invented & written by Mr. NELSON LEE, expressly for this Theatre.
Produced under the entire direction of Mr. G. ELLIS, of the T. R. Drury Lane.

Extravagance, *{Demon of Ruin, having a power of introduction into all the Debtors' Prisons, without one thought for the future}* **Mr. SPENDTHRIFT,**
Trap, Bat, & Ball, *(Prisoners from the Bench)* **Mess. FAST, HITTER, & STOPPER,**
Goldfinch. - *(Queen of the Fairies)* - **Miss COLLETT,**
Skylark, - *(her highest attendant)* - **Miss FLIGHT,**
Nightingale, - *(a Swede, that refuses to sing in the Pantomime)* - **Miss LINDA,**
Tee-To-Tum, *{Chief of the Land of Toys, formerly a Child of Chance, by constantly winning he has arrived at the height of his profession}* **Mr. TURNER.**
Peg-Top, *(his Vizier)* **Mr. SPIN, Drum,** *(his Aid-de-Camp* **Mr. SOUND.**
Trumpet, - *(a Penny Piece, with a regular twist)* - **Mr. SQUEAK,**
Kite, Mr. FLY. Hoop, Mr. TRUNDLE. Marble, Mr. BOWLEMOUT,
THE TOY ARMY of SHARP PEA SHOOTERS from THE TOWER,
Prince Shuttlecock, *{well versed in the art of Spinning, often receiving hard knocks, yet seldom injured, in love with the Princess,*—afterwards Harlequin} **Mr. ELLAR,**
General Cock-a-Doodle-doo, - *(his Friend)* **Mr. CROW,**
Old Baron Battledoor, *{a cross-grained Papa, on the wrong side, with a striking proof of affection for his daughter,*—afterwards Pantaloon,} **Mr. PRIORSON,**
Young Racket, *{an escaped Prisoner, a reckless, heedless, thoughtless, wild rackety Coxcomb, aiming at the hand of the Princess.}* **Mr. W. H. PAYNE,**
Princess Battledoor, (*a perfect Beauty,*—afterwards Columbine) **Miss A. PAYNE.**

TEMPLE OF EXTRAVAGANCE
SUDDEN APPEARANCE of Young Racket escaped from the BENCH.
ISLAND OF FEATHERS.
WITH EXTERIOR OF BATTLEDOOR CASTLE.
ENCHANTED CLUSTER OF [illegible]
EXTERIOR OF THE CASTLE OF BATTLEDOOR
MAGICAL ABODE OF THE MIGHTY TEE-TO-TUM,
FIELD DAY.--REVIEW OF THE TROOPS!
CROSS BARRED CHAMBER IN BATTLEDOOR CASTLE.
ANIMATED PALACE OF SHUTTLECOCKS!!
SEIZURE OF PRINCESS BATTLEDOOR BY EXTRAVAGANCE.
MAGICAL CHANGE
METEMPSYCHOSIAN TRANSFORMATION

Harlequin, Mr. ELLAR, Columbine, Miss ANNIE PAYNE,
Clown, Mr. SOUTHBY, Pantaloon, Mr. PRIORSON:

[illegible] GROTESQUE.
BLACKMAN STREET, BORO'.
Sewers' Office and Shut-up Shop. Sanitary Improvement.
GRAND CHANGE to MOSES & SONS' EMPORIUM.
FETTER LANE, HOLBORN.
Clown's Bed Chamber, Flare Street.---*Domestic Comfort.*
THE ROYAL OAK, WINDSOR.
Smash and Co., Break Street, City.---The Panic!
A View near Pen-insular of Quills.
THE REVOLVING GLOBE OF FANCY GAMES!
The Characters tread on a piece of tin, which bends, | This whimsical Pantomime then suddenly ends.

☞ In active Rehearsal, and to be produced Immediately,
HAIDÉE; OR, The Secret,
Which is now attracting all the play goers at Paris.

ROYAL
SURREY THEATRE.

Lessee, Mrs. F. DAVIDGE, No. 1, Davidge Terrace, Kennington Road, Surrey.

☞ GRAND COMBINATION OF ATTRACTIONS!
And Houses Crowded Nightly to the Roof!

THE
NEW DOMESTIC DRAMA
OF
The Traveller's Room,

Having excited the breathless attention of the most crowded houses ever assembled in this Theatre, will be played
EVERY EVENING DURING THIS WEEK!

IN CONJUNCTION WITH

THE ENCHANTRESS

THE LIBRETTO BY MR. BUNN.
THE MUSIC BY M. W. BALFE.
The New and Splendid Scenery by that unrivalled Artist, **Mr. GRIEVE.**
THE PROPERTIES AND EMBELLISHMENTS BY Mr. BLAMIRE.
Enlarged Band! Increased Chorus!! *Under the Musical Direction of* **Mr. J. H. TULLY.**
IN WHICH

Miss ROMER,
Mr. W. HARRISON,
Mr. BORRANI,
Mr. H. HORNCASTLE,
Mr. W. H. PAYNE,
AND
A NUMEROUS CORPS de BALLET,
(All from the Theatre Royal, Drury Lane.)
Will have the honor of making their appearance.

MR. BUNN

Has the honor of announcing to the public at large that, in consequence
OF THE TWO NATIONAL THEATRES,
DRURY LANE AND COVENT GARDEN.

Of which he has for many years, jointly and severally, had the management, having both passed into the hands of Foreigners, he has entered into an arrangement with the Lessee of this Theatre, whereby he has become

ITS SOLE MANAGER.

This Evening, THURSDAY, Nov. 11th, 1847, & during the Week,
The Entertainments will commence with the highly popular Opera of The

ENCHANTRESS

THE LIBRETTO BY MR. BUNN.
THE MUSIC by M. W. BALFE.

Duke D'Aquila, *(Regent of Sicily)* **Mr. H. HORNCASTLE,**
Don Galeas, *(First Minister)* **Mr. T. FREDERICKS,**
Grand Seneschal, Mr. MACKLIN, Chief Senator, Mr. SUMMERS,
Don Sylvio, - - Mr. W. HARRISON,
Doctor Mathanasius Mr. ATTWOOD.
Ramir *(Lieutenant of the Pirates, disguised as the Hermit, Fra Antonio)* **Mr. BORRANI,**
Nuguez, Mr. MAYNARD, } *Pirates* { **Pacheco, Mr. SANGER,**
Forte Bracchio, Mr. SOMERS,
Sacripanti, Mr. PRIORSON, **Zambrillo, Mr. CONSTANTINE,**
Chief of the Assassins, Mr. W. H. PAYNE,
Jose, *(a Peasant)* **Mr. H. LEWIS. Lord in Waiting, Mr. WILLIAMSON,**
First Officer, Mr. R. SMITH, Second Officer. Mr. SCRIVEN,
First Pirate, Mr. HODGSON, Second Pirate, Mr. KIRKE,
Stella, *(the "Enchantress")* **Miss ROMER.**
A Blue Domino, Mrs. W. H. PAYNE, A Black Domino, Miss COLLETT.

NOBLES.—Messrs. CHEEI, HEATON, TAYLOR, WILSON, CARR, ELLIOTT, PROSSER, &c.
LADIES.—Mesdames R. HUGHES, SOMERVILLE, MAYNARD, CONNELLY, RABINO, DEITHER, HUNTER, MILLER, ANDERSON, MILLER, MAPLESON, H. PAYNE, &c. &c.
OFFICERS.—Messrs. HARDING, JERROLD, MUSGRAVE, REDBURN, INNES, J. CHAPMAN, &c.
HERALDS AT ARMS.—Messrs. HASSETT, JONES, BRADDOCK, J. YEDBURY, &c.
THE KING'S ESQUIRES.—Messrs. ANSTRUTHER, RICHARDS, TOOKE, J. SMITHERS, &c.
PAGES TO THE KING.—Misses J. DESBOROUGH, O. SHARP, &c.
PIRATES.—Messrs CONSTANTINE, MILLER, BEALE, HENRI, JONES, DOBSON, FOSTER, WESTON, ROBERTS, ROWLAND, PENTYGRASS, I. PRICE, GALLI, MACARTHY, SANTRY, STIRLING, & SHARPE.
ASSASSINS.—Messrs. TYLER, LOVERIDGE, FRAZER, J. MASSONI, &c.
GITANAS.—Les Sœurs ST. LOUIN, Misses A. PAYNE, FENTON, M [illegible], SOPHIE, CLIFFORD, MARS, BEAUFORT, [illegible] RAWLINGS [illegible]

only Maid in the House — B.

SYNOPSIS OF THE NEW SCENERY, &c.---ACT I. Scene I.

THE HERMITAGE OF "OUR LADY OF THE WOODS,"

NEAR CHIETTI, IN THE MOUNTAINS OF THE ABRUZZI.

Scene II. **THE PIRATE'S RETREAT**

Scene III.

A VAST GROTTO in the same.

The ABODE OF THE "ENCHANTRESS."

ACT 2.

Scene I. **TENT OF AN ENCAMPMENT**

Near the Sea in the Plains of Alicant.

Scene II. **HALL OF HONOR IN THE KING'S PALACE OF PALERMO**

IN WHICH WILL BE DANCED

LA TARANTELLA,

By Mesdlles ST. LOUIN, E. ST. LOUIN, Misses A. PAYNE, FENTON, MAURICE, SOPHIE, CLIFFORD, BEAUFORT, AMORY IVERS, CROWTHER. F. CLIFFORD, RAWLINGS, MARS, M'CLEWEE.

Scene III. **PAVILION OF MYRTLES**

IN THE PALACE GARDENS.

Scene IV. **PART OF THE CITY OF PALERMO, (BY NIGHT)**

ACT III.

Scene I. **OPEN COUNTRY NEAR PALERMO.**

Scene II. **THE KING'S CABINET IN THE PALACE OF PALERMO.**

Scene III. **THE CHAPEL OF ST. MARIE MAJEURE,**

On the Outskirts of the City, near the Sea.

"THE ENCHANTRESS," Price 1s., is published by W. S. Johnson, "Nassau Steam Press," 60, St. Martin's Lane; and may be had in the Theatre, and of all Booksellers.

To conclude with a New and Original Drama, in Two Acts, written by Mr. FITZBALL, the popular Dramatist of this Theatre, author of *"Jonathan Bradford," "Lord of the Isles," "Maritana," "Siege of Rochelle," &c.* (founded on a recent fact) entitled

THE TRAVELLER'S ROOM!

With New Scenery, Dresses, and Appointments.

The Scenery by Mr. GRIEVE, Mr. TELBIN, Mr. JONES, and Assistants,
THE APPOINTMENTS, &c. BY MR. BLAMIRE.
The Machinery by Mr. B. SLOMAN The Costumes by Mr. SMITHYES, Mrs. & Miss WALKER & Assistants.

Ferdinand Müller, *(a Contractor with Government for Horses)* Mr. F. VINING.
Count Onislaus, *(Proscribed, and under the name of*
Michael Goltz, *Landlord of an Inn on the Danube)* Mr. H. HUGHES,
Brune, *(his eldest Son)* Mr. T. FREDERICKS,
Hermann, *(his youngest Son)* Mr. MAYNARD.
Nicholas Splittenblast, *(Magistrate and Ferry Master* Mr. H. LEWIS.
Batzo Splittenblast, *his Nephew—Ostler, Waiter, and Lad of all Work at the Inn,* Mr. OXBERRY.
Officer of the Detachment, Mr. PRIORSON.
Alexina, *(Michael's supposed Daughter)* Mrs. W. WEST.

PROGRAMME.—ACT I.

Scene 1. **The Common Room of Michael Goltz's Inn.**

THE TEMPTATION!

Scene 2.---***ANTI-CHAMBER IN THE SAME.***

Scene 3.---**THE TRAVELLER'S ROOM.**

THE CRIME!!

ACT II.

Scene 1.--**RUINS OF ST. AMALIE'S CHAPEL ON THE BANKS OF THE DANUBE.**

THE FLIGHT!!!

Scene 2.---**Exterior** of the **Old Ferry House.**

THE PURSUIT!!!!

Scene 3.---**The Traveller's Room,** (as before.)

The PUNISHMENT!!!!!

Stage Director, - - Mr. G. ELLIS.

☞ **The applications have been so incessant at the Box-Office for the performance of**

LA SONNAMBULA,

that arrangements have been made to produce it on MONDAY Next,
Elvino, Mr. W. HARRISON, Count Rodolph, Mr. BORRANI,
Amina, - Miss ROMER,

BEING THE LAST WEEK BUT ONE
OF THEIR PRESENT ENGAGEMENT.

47

DAVIDGE'S ROYAL SURREY THEATRE

Under the Management of Mrs. FRANCES DAVIDGE, Lessee, 1, Terrace Davidge, Kennington Road, Surrey.

Last SIX NIGHTS of the SEASON.
Last Six Nights of the Opera Company.
Last Six Nights of the Dramatic Company

Mr. W. HARRISON

Mr. LEFFLER **Mr. E. L. HIME**

Mr H. HORNCASTLE **Mr. Mc. MAHON**

Miss RAINFORTH **Miss REBECCA ISAACS**

Conductor, - Mr. J. H. TULLY:

And **Mr J. R. SCOTT**, the American Tragedian.

☞ The FREE LIST entirely suspended, the PUBLIC PRESS excepted.

MONDAY, July 12th, 1847, will be presented Auber's Opera entitled

FRA DIAVOLO

Lord Allcash, Mr H. HORNCASTLE,
Fra Diavolo, — — — Mr W. HARRISON,
Beppo, Mr Mc. MAHON,
Giacomo, — — Mr LEFFLER,
Lorenzo, Mr E. L HIME, Matteo, Mr SOMERS;
Carbiniers, Messrs. Hawkins, Phelps, Rolfe, &c.
Zerlina, — — — Miss RAINFORTH,
Lady Allcash, Miss R. ISAACS.

On TUESDAY and WEDNESDAY, the Opera of **LA**

SONNAMBULA

Tuesday July 13th 1847
left after the Opera
"La Sonnambula" ...

Count Rodolpho, (Proprietor of the Village) Mr. LEFFLER,
Elvino, - (Wealthy Young Farmer) - Mr. W. HARRISON,
Alessio, (Barber of the Village) Mr. HORNCASTLE,
Notary, Mr. HAWKINS,
Amina, — (an Orphan) — Miss RAINFORTH,
Lisa, — (Hostess of the Village inn) — Miss REBECCA ISAACS,
Teresa, (Mistress of the Mill) Mrs W. DALY, Annette, Miss VAUGHAN

After the Opera, **on Monday, Tuesday, and Wednesday,** Dibdin's Musical Entertainment of

THE QUAKER!

Steady, — — — Mr LEFFLER,
Lubin, Mr H. HORNCASTLE,
Easy, — Mr LEWIS, Solomon, — Mr H. WEBB
Countrymen, Messrs Hawkins, Rolfe, &c.
Gillian, — Miss REBECCA ISAACS,
Floretta, Miss E. TERREY, Cicely, Mrs W. DALY.

To conclude, on **MONDAY**, with the Tragedy of

JANE SHORE

Duke of Glo'ster, — Mr J. R. SCOTT
Lord Hastings, Mr T. FREDERICKS
Belmour, — Mr HESLOP Dumont, — Mr NEVILLE
Jane Shore, Mrs WARE
Alicia, — — — Mrs HENRY VINING.

To conclude with, **on TUESDAY,** Shakspeare's Tragedy of

Richard the Third.

King Henry the Sixth, Mr HESLOP
Prince of Wales, Miss DALY Duke of York, Miss MAYNARD,
Richard, Duke of Glo'ster, Mr J. R. SCOTT
Duke of Buckingham, Mr NEVILLE Duke of Norfolk, Mr LEWIS
Henry, Earl of Richmond, — Mr T. FREDERICKS
Earl of Oxford, Mr PHELPS Lord Stanley, Mr TINDELL
Sir Richard Ratcliffe, Mr HAWKINS Sir William Catesby, Mr CONNOR
Sir Walter Blunt, Mr ROLFE Tressel, Mr YOUNG
Lord Mayor, Mr H. LEWIS Lieutenant of the Tower, Mr CONWAY
Tirrel, Mr PHELPS Dighton, Mr JONES Forest, Mr STANLEY
The Queen, Mrs HENRY VINING,
Duchess of York, Mrs W. DALY Lady Anne, Mrs WARE.

To conclude with, **on WEDNESDAY,** the admired Play of The

STRANGER.

The Stranger, — Mr J. R. SCOTT
Count Wintersen, Mr TYNDELL Baron Steinfort, Mr T. FREDERICKS
Solomon, Mr NEVILLE Peter, Mr H. WEBB
Tobias, Mr HESLOP, Francis, Mr LEWIS
Countess Wintersen, — — — — — Mrs WARE
Mrs. Haller, — — Mrs HENRY VINING
Charlotte, Miss E. TERREY.

☞ On Saturday, the Last Night of the Season,
A GRAND JUVENILE NIGHT.

Stage Manager, Mr E. STIRLING .. Acting Manager, M. J. KERSCHNER .... Treasurer, Mr J. T. HYDE.

BOXES 2s. PIT 1s. GAL. 6d. Doors open at 6, commence at half-past 6 — The Performance terminates as near as possible a half past 11. Applications for Seats and Private Boxes to be made at the Box-Office from 11 till 4. Agents for Private Boxes at th West End Messrs. SAMS, MITCHELL & SEGUIN

S. G. Fairbrother Printer, 31 Bow Street Covent Garde

DAVIDGE'S ROYAL SURREY THEATRE

Under the Management of Mrs. FRANCES DAVIDGE, Sole Lessee, 1, Davidge Terrace, Kennington Road, Surrey.

Last Week of Mr MACREADY

PERFORMING at the SURREY THEATRE, and of HIS APPEARANCE IN LONDON for a considerable period.

MONDAY, Nov. 2nd, (First Time here) and SATURDAY, 7th, the Tragedy of

VIRGINIUS

Appius Claudius, Mr T. FREDERICKS, Vibulanus, Mr POTTER,
Spurius Oppius, Mr CLEMENTS, Honorius, Mr HAWKINS,
Valerius, - Mr PHELPS, Caius Claudius, - Mr TYNDALL.
Dentatus, - Mr COOPER, - (His Last Appearance but Four)
Marcus, - Mr PELHAM, Numitorius, - Mr HESLOP,
Icilius, Mr. J. T. JOHNSON, Lucius, Mr GRIFFITHS,
Virginius. Mr MACREADY,
(His Last Appearance but Four)
Publius, - Mr RICKARDS, Decius, - Mr WILSON,
Sextus, - Mr LEWIS, Titus, - Mr CONWAY.
Virginia, - Mrs. CHARLES GILL, - (Her Last Appearance but Four)
Servia, Mrs TERNAN, (Her Last Appearance but Four) **Slave, Mrs LEWIS.**

On TUESDAY, Nov. 3rd, the Performances will commence with SHAKSPERE's Tragedy of

KING LEAR.

King Lear, Mr. MACREADY,
(His Last Appearance but Three)
Duke of Burgundy, Mr CLEMENTS, Duke of Cornwall, Mr GRIFFITHS
Earl of Glo'ster, Mr NEVILLE Duke of Albany, Mr HESLOP
Earl of Kent, Mr COOPER (His Last Appearance but Three) **Edgar, Mr E. F. SAVILLE,**
Edmund, Mr T. FREDERICKS, — Oswald, Mr J. T. JOHNSON,
Fool, Miss E. TERREY King of France, Mr TYNDALL.
Physician, Mr LEWIS, Curan, Mr POTTER, Old Man, Mr CONWAY
Locrine, Mr PELHAM Herald, Mr HAWKINS, Knight, Mr COOKE
Regan, - Mrs TERNAN, (Her Last Appearance but Three)
Cordelia, Mrs CHARLES GILL, (Her Last Appearance but Three) **Goneril, Mrs W. DALY**

On WEDNESDAY, November 4th, (First Time here) SHAKSPERE's Play of The

Merchant of Venice

Duke of Venice, Mr HESLOP, Gratiano, Mr J. T. JOHNSON,
Shylock, Mr. MACREADY.
(His Last Appe
PER, - - (His Last Appearance but Two)
Antonio, Mr T. FREDERICKS, Lorenzo, Mr PELHAM,
Salarino, - Mr TYNDALL, Salanio, - Mr GRIFFITH,
Gobbo, - Mr CONWAY, Launcelot, - Mr H. WEBB,
Tubal, - Mr LEWIS, Balthazar, - Mr HAWKINS.
Portia, - Mrs. TERNAN, (Her Last Appearance but Two)
Jessica, - Miss VAUGHAN, Nerissa, - Mrs E. F. SAVILLE.

[illegible] Last appearance 4 1840

On FRIDAY, November 6th, (Last Time) SHAKSPERE's Tragedy of

MACBETH.

Duncan, Mr HESLOP Malcolm, Mr J. T JOHNSON Donalbain, Mrs MAYNARD
Macbeth, Mr. MACREADY,
(His Last Appearance but One)
Macduff, Mr COOPER Banquo, Mr T. FREDERICKS,
Lenox, Mr TYNDALL Rosse, Mr YOUNGER
Siward, Mr CLEMENTS Seyton, Mr PELHAM Fleance, Miss RUSSELL
Bleeding Captain, Mr HAWKINS Physician, Mr LEWIS
Hecate, Mr NEVILLE Murderers, Messrs CONWAY & COOKE
First Witch, Mr E. F. SAVILLE First Officer, Mr POTTER
Second, Mr H. WEBB Third, Mrs W. DALY
Lady Macbeth, Mrs. TERNAN Gentlewoman, Mrs LEWIS

To conclude with **(by Desire—on WEDNESDAY)** the Comedy of The

HYPOCRITE.

Sir John Lambert, Mr HESLOP Dr Cantwell, Mr NEVILLE Darnley, Mr TYNDALL
Colonel Lambert, Mr COOPER Seward, Mr PELHAM Mawworm, Mr H. WEBB
Lady Lambert, Mrs W. DALY Tinstaff, Mr CLEMENTS Servant Mr PHELPS
Young Lady Lambert, Mrs E. F. SAVILLE Betty, Mrs LEWIS
Charlotte. ... Mrs CHARLES GILL.

To conclude with, on **Monday, Tuesday, Friday, and Saturday,** the Drama of

LORD DARNLEY.

Lord Darnley, { Husband of Mary Queen of Scots, sojourning at the Castle of Smithfield, in Tweedale, on a Hunting Excursion } **Mr. COOPER.**
Will Elliott, (The Freebooter of the Keep of Castle Hill) Mr HESLOP, Dunleary, (his Confidante) Mr HAWKINS
Mcneal and Davie, (Two of his Comrades) Messrs PHELPS and RICKARDS Edward Burnette Mr TYNDALL,
Sandy M'Screw, (a Barber & Blood Letter) Mr H. WEBB Earl Lumley, Mr CLEMENTS Andrew Tod, Mr LEWIS
The Lady Margaret (confined by Will Elliott in the Castle Keep) Mrs W. DALY Ellen Tod, Mrs E. F. SAVILLE

On THURSDAY, the Comedy of **ROCHESTER. A CONCERT. And RAFFAELLE, THE LIBERTINE,** being for the **Benefit of a Charitable Institution.**

On MONDAY next, November 9th, The

Celebrated Actress, Miss CUSHMAN

AND HER SISTER,

Miss SUSAN CUSHMAN

WILL APPEAR, POSITIVELY for SIX NIGHTS ONLY.

Stage Manager, Mr E. STIRLING....... Acting Manager Mr J. KERSCHNER........ Treasurer, Mr J. T. HYDE.

BOXES 2s. PIT 1s. GAL. 6d. Doors open at 6, commence at half-past 6 The Performance terminates as near as possible to Half-past 11. Applications for Seats and Private Boxes to be made at the Box-Office from 11 till 4. Agents for Private Boxes at the West End Messrs. SAMS, MITCHELL & SEGUIN.

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DAVIDGE'S ROYAL SURREY THEATRE

Under the Management of Mrs. FRANCES DAVIDGE, Sole Lessee, 1, Davidge Terrace, Kennington Road, Surrey.

Wednesday October 14th 1846

THE GREAT TRAGEDIAN,

Mr. MACREADY

In TWO of his MOST POPULAR CHARACTERS.

☞ ***The Nights of Mr. MACREADY's performing This Week will be* MONDAY, WEDNESDAY, FRIDAY, *and (for the Only Time)* SATURDAY;**

On Mr. MACREADY's Nights of Performing, not an Order will be admitted, & the Free List suspended, the Public Press excepted

Monday, Oct. 12, Wednesday, 14, & Friday, 16, 1846,

The Performances will commence with Sir EDWARD LYTTON BULWER's Play of

RICHELIEU

Louis the Thirteenth, Mr T. FREDERICKS
Gaston, Duke of Orleans, (Brother to Louis Thirteenth) **Mr TYNDALL**
Count de Barradas, (Favorite of the King) **Mr COOPER**
Richelieu, Mr. MACREADY,
The Chevalier de Mauprat, — Mr LEIGH MURRAY
The Sieur de Beringhen (in attendance on the King, a Conspirator) **Mr J. T. JOHNSON**
Joseph, - (a Capuchin, Richelieu's Confidant) - **Mr E. F. SAVILLE**
Huguet, (an Officer of Richelieu's Household Guard—a Spy) **Mr HESLOP**
Francois, (First Page to Richelieu) **Mrs E. F. SAVILLE**
Clermont, (a Courtier) **Mr PELHAM, Captain of the Archers, Mr PHELPS**
Governor of the Bastile, Mr CONWAY, Gaoler, Mr CLEMENTS
Julie de Montemar, (an Orphan, Ward to Richelieu) **Mrs CHARLES GILL**
Marion de Lorme, Mrs LEWIS.

SATURDAY, (for this Night only—by Desire) will be presented Shakspere's Tragedy of

MACBETH.

Duncan, Mr HESLOP Malcolm, Mr J. T. JOHNSON Donalbain, Miss BRADY
Macbeth, Mr MACREADY,
Macduff, Mr COOPER Banquo, Mr T. FREDERICKS,
Lenox, Mr TYNDALL Rosse, Mr YOUNGER Fleance, Miss RUSSELL
Siward, Mr CLEMENTS Seyton, Mr PELHAM Physician, Mr LEWIS
Bleeding Captain, Mr HAWKINS Murderers, Messrs CONWAY & COOKE
Hecate, Mr NEVILLE First Officer, Mr POTTER
First Witch, Mr E. F. SAVILLE Second, Mr H. WEBB Third, Mrs W. DALY
Lady Macbeth, Mrs. TERNAN Gentlewoman, Mrs LEWIS
Singing Witches—Mesdames Kerschner, E. Terrey, Jackson, E. Jackson, Maynard, Vaughan, Wilson Hawkins, M. Terrey, Jones, Bright, Donaldson, Tett.—Messrs Morgan, Clements, Jones, Dobson, Drew Barnard, Drewell, Thompson, Edwards, Gough, Jeffs, E. Jeffs, J. Tolkein, &c.

On TUESDAY, October 13th, the Performances will commence with the Comedy of

THE RIVALS

Sir Anthony Absolute, Mr NEVILLE **Captain Absolute, Mr COOPER** Faulkland, Mr E. F. SAVILLE
Sir Lucius O'Trigger, Mr T. FREDERICKS Acres, Mr H. WEBB
David, Mr LEWIS .... Fag, Mr PELHAM .... Coachman, Mr HAWKINS.
Lydia Languish, Mrs CHARLES GILL .... Julia, Mrs TERNAN
Mrs Malaprop, Mrs W. DALY .... Lucy, Miss E. TERREY

After which, on **Tuesday**, the popular Farce of

THE SECRET.

Mr Dupuis, Mr T. FREDERICKS Valere, Mr PELHAM Thomas, Mr H. WEBB. Porter, Mr HAWKINS
Mrs Dupuis, Mrs E. F. SAVILLE, Angelica, Miss VAUGHAN

To conclude with, on **Tuesday**, JERROLD's Drama of

JOHN OVERY.

John Overy, Mr NEVILLE Shotbolt, Mr E. F. SAVILLE Bosh Mr H. WEBB, Parroquet, Mr LEWIS
Baron Fitzjeffrey, Mr TYNDALL Mayfly, Mr T. FREDERICKS Dagger, Mr PELHAM
Baldwin, Mr PHELPS Walstand, Mr HAWKINS Father Robert, Mr POTTER
Tristan, (a Page) Miss E. TERREY Leonard, Mrs MAYNARD Mary Overy, Mrs. E. F. SAVILLE.

On THURSDAY, Oct. 15th, will be presented the Comedy of

JOHN BULL.

Sir Simon Rochdale, Mr LEWIS **Peregrine, Mr COOPER** The Hon. Tom Shuffleton Mr E. F. SAVILLE
[illegible] Mr NEVILLE Dennis Brulgruddery, Mr HESLOP
[illegible] Mr CLEMENTS John, Mr PHELPS
Lady Caroline Braymore, Mrs TERNAN [illegible] **Mary, Mrs CHARLES GILL**
Mrs Brulgruddery, ... Mrs W. DALY.

After which, on **THURSDAY**, the Favorite Farce of

THE RENDEZVOUS.

Quake, Mr HESLOP .... Captain Bolding, Mr T. FREDERICKS .... Charles, Mr J. T. JOHNSON
Simon, Mr H. WEBB .... Smart, Mr LEWIS.
Sophia, Mrs CHARLES GILL Lucretia Mrs E F SAVILLE Rose, Miss E. TERREY.

To conclude with, on **THURSDAY**, the popular Drama of The

WARLOCH OF THE GLEN.

Mathew, — Mr E. F. SAVILLE Andrew, — Mr NEVILLE
Clanronald, — Mr HESLOP Adelbert, — Miss MAYNARD Sandie, — Mr LEWIS
Murdock — Mr HAWKINS Ruthven, — Mr PHELPS Donald, — Mr POTTER
Adela, — Miss RICHARDSON Marian, — Mrs LEWIS Malise, — Mrs W. DALY

To conclude with, on **MONDAY, WEDNESDAY, FRIDAY,** and **SATURDAY**, the favorite Drama of The

CHARMING POLLY.

Mr Blossomly, Mr NEVILLE, Pierce Gayland, Mr TYNDALL,
Mr Melvin, Mr HESLOP. Solomon Screw, Mr H. WEBB,
Nat Nowlan, Mr E. F. SAVILLE, Reuben Redland, Mr T. FREDERICKS,
Amy Blossomly, Miss RICHARDSON.
Betsey Budd, Miss E TERREY, Widow Scraggs, Mrs W. DALY.

Stage Manager, Mr E. STIRLING....... Acting Manager Mr J. KERSCHNER........ Treasurer, Mr J. T. HYDE.

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☞ LEGITIMATE TALENT AND SUCCESS.

Mr. MACREADY

THE EMINENT TRAGEDIAN, IN HIS GREAT CHARACTERS.

On Mr. MACREADY's Nights of Performing, not an Order will be admitted, & the Free List suspended the Public Press excepted

MONDAY. October 19th, 1846, will be presented Shakspere's Tragedy of

OTHELLO.

The Duke of Venice, **Mr. TYNDALL,** Brabantio, **Mr. NEVILLE,**
Othello, Mr. MACREADY,
Iago, **Mr. COOPER,** Cassio, **Mr. E. F. SAVILLE,**
Roderigo, - **Mr. J. T. JOHNSON,** — Ludovico, - **Mr. HESLOP,**
Montano, **Mr. PELHAM,** Gratiano, **Mr. HAWKINS,**
Julio, **Mr. POTTER,** - Antonio, **Mr. CLEMENTS,**
Officers, Messrs. Phelps & Richards.
Desdemona, - **Mrs. CHARLES GILL,**
Emilia, - **Mrs TERNAN.**

TUESDAY. Oct. 20th. and SATURDAY, 24th, will be presented the Comedy of

THE WONDER.

Don Lopez, **Mr. HESLOP,** - - Don Pedro, **Mr. LEWIS,**
Don Felix, - - - Mr. COOPER,
Colonel Briton, **Mr. J. T. JOHNSON,** - Frederick, **Mr. PELHAM,**
Gibby, **Mr. NEVILLE,** - Lissardo, **Mr. H. WEBB,**
Vasquez, **Mr. PHELPS,** - - Alguazil, **Mr. HAWKINS.**
Donna Violante - Mrs. TERNAN,
Donna Isabella, - **Mrs. E. F. SAVILLE,**
Flora, **Miss E. TERREY.** - Inis, **Mrs. W. DALY.**

WEDNESDAY, 21st, & FRIDAY, 23rd. will be presented (First Time here) Lord Byron's Play of

WERNER

Werner, Mr MACREADY,
Ulric, **Mr. E. F. SAVILLE,** Stralenheim, **Mr. T. FREDERICKS**
Gabor, - **Mr. COOPER,**
Idenstein, **Mr. H. WEBB,** Fritz, **Mr. PELHAM,**
Henrick, **Mr. LEWIS,** - Eric, **Mr. HAWKINS,**
Arnheim, **Mr. CLEMENTS,** Meister, **Mr. POTTER,**
Rodolph, **Mr. PHELPS,** - - Ludwig, **Mr. CONWAY.**
Josephine, - **Mrs. TERNAN,**
Ida Stralenheim, - **Mrs CHARLES GILL.**

THURSDAY, Oct. 22nd. will be presented **(By Desire)** Shakspere's Tragedy of

HAMLET

Claudius (King of Denmark) **Mr T. FREDERICKS,** Polonius, **Mr NEVILLE**
Hamlet, Mr. MACREADY,
Laertes, **Mr E. F. SAVILLE,** Horatio, **Mr J. T. JOHNSON**
Osric, **Mr G. H. GRIFFITHS** Francisco, **Mr PHELPS**
Rosencrantz, **Mr PELHAM,** Guildenstern, **Mr TYNDALL**
Marcellus, **Mr POTTER,** Bernardo, **Mr HAWKINS,**
Priest, - **Mr CLEMENTS,** Sailor, - **Mr JONES**
First Actor, **Mr HESLOP,** Second Ditto, **Mr CONWAY**
First Gravedigger, **Mr HENRY WEBB,** Second Ditto, **Mr LEWIS**
Ghost of Hamlet's Father, — **Mr. COOPER.**
Gertrude, (Queen of Denmark) **Mrs TERNAN.**
Ophelia, **Mrs CHARLES GILL.** Actress, **Mrs W. DALY**

To conclude with, on **Monday, Wednesday, Thursday & Friday.** PLANCHE's Drama of

Charles the Twelfth.

Charles XII., Mr T. FREDERICKS, Adam Brock, Mr NEVILLE, Gustavus, Mr J. T. JOHNSON,
Major Vanberg, Mr COOPER, Colonel Reichel, Mr HAWKINS, Muddlewerk, Mr H. WEBBS,
Ulrica, Mrs TERNAN. Eudiga, Mrs CHARLES GILL.

at half price, saw the last 2 acts
Hamlet & the afterpiece of Charles the 12th

To conclude with, on **Tuesday.** the favorite Play of The

FOUNDLING of the FOREST

Longueville, Mr T. FREDERICKS, Florian, Mr J. T. JOHNSON, Gaspard, Mr HESLOP,
Count de Valmont, Mr COOPER, Bertrand, Mr E. F. SAVILLE, L'Eclair, Mr H. WEBB.
Sanguine, Mr HAWKINS, Lenoir, Mr PELHAM,
Geraldine. Mrs CHARLES GILL, Eugenia, Mrs TERNAN.
Rosabelle, Miss E. TERREY, Monica, Mrs W. DALY.

To conclude with, on **Saturday,** Sheridan's Comedy of

THE RIVALS.

Sir Anthony Absolute, Mr NEVILLE **Captain Absolute, Mr COOPER** Faulkland, Mr F. F. SAVILLE
Sir Lucius O'Trigger, Mr T. FREDERICKS Acres, Mr H. WEBB
David, Mr LEWIS .... Fag, Mr PELHAM .... Coachman, Mr HAWKINS.
Lydia Languish, Mrs CHARLES GILL .... Julia, Mrs TERNAN
Mrs Malaprop, Mrs W. DALY .... Lucy, Miss E. TERREY.

Stage Manager, Mr E. STIRLING....... Acting Manager Mr J. KERSCHNER........ Treasurer, Mr J. T. HYDE.

BOXES 2s. PIT 1s. GAL. 6d. Doors open at 6, commence at half-past 6 — The Performance terminates as near as possible to half-past 11. Applications for Seats and Private Boxes to be made at the Box-Office from 11 till 4. Agents for Private Boxes at the West End, Messrs. SAMS, MITCHELL & SEGUIN.

S. G. Fairbrother, Printer, 31, Bow Street, Covent

DAVIDGE'S ROYAL SURREY THEATRE

Under the Management of Mrs. FRANCES DAVIDGE, Sole Lessee, 1, Davidge Terrace, Kennington Road, Surrey.

☞ **Each Evening the Attraction encreases, with the Eminent Tragedian,**

Mr. MACREADY

In the Shakspeiean Tragedies, OTHELLO, KING LEAR, and HAMLET.

PRICES:—BOXES, 2s. PIT, 1s. GALLERY, 6d.

On Mr. MACREADY's Nights of Performing, not an Order will be admitted, & the Free List suspended the Public Press excepted.

[illegible], Sept. 25 1846

Monday, Sept. 21. & Friday, 25, the Performances will commence with Shakspere's Tragedy of

OTHELLO.

The Duke of Venice, Mr. TYNDALL, Brabantio, Mr. NEVILLE,
Othello, Mr MACREADY,
Iago, Mr. COOPER, Cassio, Mr. LEIGH MURRAY,
Roderigo, - Mr. J. T. JOHNSON, Ludovico, - Mr HESLOP,
Montano, Mr. PELHAM, Gratiano, Mr. HAWKINS,
Julio, - Mr. POTTER, Antonio, - Mr. CLEMENTS,
Officers, - Messrs. PHELPS and RICHARDS,
Desdemona, Mrs. CHARLES GILL, Emilia, Mrs. TERNAN.

Wednesday, 23rd, the Performance will commence with **(Last Time)** SHAKSPERE's Tragedy of

KING LEAR.

With New Scenery, Dresses & Decorations.

King Lear, Mr. MACREADY,
Duke of Burgundy, Mr CLEMENTS, Duke of Cornwall, Mr HOWARD
Duke of Albany, Mr HESLOP, Earl of Glo'ster, Mr NEVILLE
Earl of Kent, — Mr COOPER
Edgar, Mr E. F. SAVILLE, Edmund, Mr LEIGH MURRAY
Oswald, Mr J. T. JOHNSON. Fool, Miss E. TERREY
King of France, Mr TYNDALL, Physician, Mr LEWIS,
Curan, Mr Potter, Old Man, Mr Conway, Locrine, Mr Pelham
Herald, Mr. Hawkins, Knight, Mr. Cooke
Regan, — — — — Mrs TERNAN,
Goneril, Mrs W. DALY. Cordelia, Mrs CHARLES GILL.

Thursday, 24th, the Performances will commence with **(Last Time)** SHAKSPERE's Tragedy of

HAMLET.

Claudius (King of Denmark) Mr T. FREDERICKS, Polonius, Mr NEVILLE,
Hamlet, Mr. MACREADY,
Laertes, Mr. LEIGH MURRAY, Horatio, Mr. J. T. JOHNSON,
Osric, Mr. E F SAVILLE, Francisco, Mr. PHELPS,
Rosencrantz, - Mr. PELHAM, Guildenstern - Mr. TYNDALL,
Marcellus, - Mr. POTTER, Bernardo, - Mr. HAWKINS,
Priest, - Mr. CLEMENTS, Sailor, - Mr. JONES,
First Actor, Mr. HESLOP, Second Ditto, Mr. CONWAY,
First Gravedigger, Mr HENRY WEBB, Second Ditto, Mr. LEWIS,
Ghost of Hamlet's Father, Mr. COOPER,
Gertrude, - (Queen of Denmark) - Mrs. TERNAN,
Ophelia, Mrs. CHARLES GILL, Actress, Mrs. W. DALY.

Thursday and Saturday, will be presented the Revived popular Play of The

LAW OF THE LAND.

Sir Peregrine Platitude, Mr NEVILLE, Primmer, Mr TYNDALL.
Abel Dodsworth, - - - Mr. COOPER.
Robson, Mr T. FREDERICKS, Nym Nabs, Mr J. T. JOHNSON,
Sam Scrag, Mr LEWIS, Snail, Mr H. WEBB, Fielding, Mr PELHAM,
Charlton, Mr POTTER, Aaron Woolf, Mr HAWKINS, Sharps, Mr JONES,
Officer, Mr PHELPS, Gambler, Mr CLEMENTS,
Lucy Primrose, — — Mrs CHARLES GILL,
Amelia Platitude, Mrs E. F. SAVILLE, Queen Charlotte, Mrs W. DALY,
Flounce, — Miss E. TERREY, with a **Duet** and a **Song**,
Hebe Hobbs, Miss VAUGHAN, Olivia, Mrs MAYNARD,

After the First Piece, on **Tuesday and Saturday**, the Farce of

THE SECRET.

Mr Dupuis - Mr T. FREDERICKS, Valere, - Mr PELHAM.
Thomas, Mr H. WEBB, Porter, Mr HAWKINS,
Mrs Dupuis, Mrs E. F. SAVILLE, Angelica, Miss VAUGHAN.

To conclude with **(Each Evening)** the Romantic Drama of The

ROBBER'S WIFE.

Mr Briarly, Mr HESLOP, Penfuddle, Mr LEWIS.
Mark Redland (the Robber) Mr T. FREDERICKS, Larry O'Gig, Mr NEVILLE,
Sawney Macfile, Mr H. WEBB, Red Rody, Mr HAWKINS,
Drosset, Mr POTTER, Smelter & Clip'em, (Coiners) Messrs PHELPS & COOKE,
Mouser and Tip, (Officers) Messrs CLEMENTS and RICHARDS,
Rose Redland, (the Robber's Wife) Mrs E. F. SAVILLE,

Stage Manager, .. Mr E. STIRLING
Acting Manager, Mr. J KERSCHNER, Treasurer, Mr. J. T. HYDE.

Doors open at 6. to commence at half-past 6

All Applications for Seats and Private Boxes to be made at the Box-Office from 11 till 4.

☞ **The Performanees will be so arranged as to terminate as near as possible to half-past Eleven o'Clock.**

VIVAT REGINA.]

[S. G. Fairbrother, Printer, 31, Bow Street, Covent Garden

DAVIDGE'S ROYAL SURREY THEATRE

Under the Management of Mrs. FRANCES DAVIDGE, Sole Lessee, 1, Davidge Terrace, Kennington Road, Surrey.

FIRST APPEARANCE of the DISTINGUISHED ARTISTES,

Miss CUSHMAN

AND HER SISTER,

Miss Susan CUSHMAN

The Performance of these celebrated Actresses cannot be witnessed at any other Theatre, in consequence of their immediately departing for the United States of America.

Engagement of Mr. MACARTHY for Six Nights,
The popular Irish Comedian, from the Theatre Royal, Dublin.

☞ Not an Order admitted, and the Free List suspended, the Public Press excepted.

On Monday, Tuesday, Thursday and Saturday,

August 24th, 25th, 27th, and 29th, 1846, Shakspere's Tragedy of

ROMEO and JULIET.

Prince Escalus, Mr. PELHAM, **Montague, Mr. HAWKINS,**
Romeo, - - - Miss CUSHMAN,
Mercutio, - - Mr. E. F. SAVILLE,
Capulet, - Mr. HESLOP, **Benvolio, - Mr. J. T. JOHNSON,**
Tybalt, Mr. T. FREDERICKS, **Friar Lawrence, Mr NEVILLE,**
Friar John, Mr. MORRISON, **Balthazar, Mr. CLEMENTS,**
Sampson, Mr. CONWAY, Gregory, Mr. LEWIS, Abram, Mr. PHELPS,
Paris, Mr. POTTER, **Apothecary, Mr. W. SMITH,**
Page, Miss BRADY, **Peter, Mr. WOOD,**
Juliet, - Miss SUSAN CUSHMAN,
Lady Montague, Mrs. MAYNARD, **Lady Capulet, Mrs. LEWIS,**
Nurse, - Mrs. W. DALY.

On WEDNESDAY, Aug. 26th, and FRIDAY, 28th,

The Performances will commence with the admired Opera of

GUY MANNERING.

Colonel Mannering, Mr. J. T. JOHNSON, **Gilbert Glossin, Mr. LEWIS,**
Henry Bertram, Mr. CLEMENT WHITE, in which character he will sing
"***Be mine dear Maid,***" "***Let me like a Soldier fall,***" "***John Anderson my Jo,***"
and the Duet, "***Without a Companion what's life but a heath,***" with **Mr. NEVILLE**
Baillie Mucklethrift, Mr. CONWAY, **Dandie Dinmont, Mr. NEVILLE,**
Dominie Sampson, Mr. W. SMITH, **Dirk Hatteraick, Mr. HESLOP,**
Sebastian, Mr. MORRISON, **Boy, Miss VAUGHAN,**
Jock Jabos, Mr Hawkins, Serjeant M'Crea, Mr Potter, Barnes, Mr Phelps,
Meg Merrilies, - Miss CUSHMAN,
Lucy Bertram, Miss PARRY, **Flora, Miss E. TERREY,**
Julia Mannering, Miss BETTS, in which character she will sing
"***The Minstrel Boy,***" "***The Knight was brave***" and the Echo Duet,
"***Now hope, now fear,***" with **Mr. CLEMENT WHITE.**
Gypsey Girl, Mrs. MAYNARD, **Mrs. M'Candlish, Mrs. W. DALY,**

After GUY MANNERING, on **Wednesday and Friday**, an Interlude, entitled

AGED FORTY:

Or, a Lesson of the Heart.

Sir Henry Wilder, - Mr. FREDERICKS, Sam, - (his Servant) - Mr. LEWIS,
Mr. Dapper, Mr. WOOD, Servant, Mr. PHELPS,
Lady Clifton, - Miss SUSAN CUSHMAN,
Mary, - Mrs. LEWIS.

To conclude with, on **Monday, Tuesday and Wednesday**, the Drama of The

BROKEN HEART:

Farmer Acorn, - Mr. NEVILLE, Charles Fenton, - Mr. J. T. JOHNSON,
George Acorn, - - Mr. E. F. SAVILLE,
Mr. Twinkle, Mr. W. SMITH, Lawyer Glib, Mr HESLOP, Harrow, Mr. MORRISON,
Ploughshare, Mr HAWKINS, Landlord, Mr. RICKARDS, Farmer Fenton, Mr. CONW
Mary Acorn, - Miss RICHARDSON, Mary Twinkle, Miss E. TERR

After the First Piece, on **Tuesday, Thursday and Saturday**, the Farce of

TEDDY THE TILER.

Lord Dunderford, Mr HESLOP, Frederick, [illegible] Henry, Mr. PELHAM,
Teddy Mullowney, - - Mr. MACARTHY,
Notary, Mr. CONWAY, Tim, Mr HAWKINS, John, Mr. PHELPS, Thomas, Mr. COOK,
Apewell, Mr. THOMPSON, Constable, Mr. RICKARDS, Bombardine, Mr. LEWIS,
Lady Dunderford, Mrs. W. DALY, Oriel, Mrs. LEWIS, Flora, Miss ELIZA TERREY,
Julia, Miss M. TERREY, Old Maids, Mrs. MAYNARD and Miss WOOD.

To conclude with, on **Thursday, Friday, and Saturday**, the favorite Drama, called The

ROVER'S SECRET.

M. La Roche, (a Timber Merchant) Mr. FREDERICKS, M. *Martial*, (*a* Roue) Mr. J. T. JOHNSON,
William, — (Foreman of the Yard) — Mr. E. F. SAVILLE,
Barbillon, (a Canal Diver) Mr. WOOD, John Cabot, (a Tiger) Mr. LEWIS,
Pepod, Conchon, and Lomsou. (Chevaliers d'Industrie) Messrs. HAWKINS, POTTER, and PHELPS,
Armand, (a Clerk) Mr. MORRISON, Galon, (a Drunkard) Mr. HESLOP,
Pier, Mr. JONES, Bobo, (a Gamin) Mr. WACKTER, Mons. Joseph, (a Banker) Mr. RICKARDS,
Martin, Mr PELHAM, Commissary, Mr. CLEMENTS, Gros Bœuf, Mr. CONWAY,
Clarisse, - Miss RICHARDSON, Madame Dontel, Mrs. W. DALY,
Ninette, (with a Song) Miss E. TERREY, Lisette, Mrs. LEWIS, Annette, Mrs. MAYNARD
Josephine, Miss RUSSELL, Louise, Miss BRADY, Nina, Miss WOOD.

Acting Manager, Mr. J. KERSCHNER. **Treasurer, Mr. J. T. HYDE**

BOXES 2s. PIT 1s, GALLERY 6d. Doors open at 6 to commence at half-past 6
All Applications for Seats and Private Boxes, to be made at the Box-Office from Eleven till Four o'Clock.
[VIVAT REGINA.] [S. G. Fairbrother, Printer, 31, Bow Street, Covent Garden

[illegible] : alter day
Aug 29 1846 with [illegible]
only saw the first piece [illegible]

DAVIDGE'S ROYAL SURREY THEATRE

Under the Management of Mrs. FRANCES DAVIDGE, Sole Lessee, 1, Davidge Terrace, Kennington Road, Surrey.

OPEN EVERY EVENING,

With the most Extraordinary Attraction!

SUPPORTED BY A POWERFUL

OPERATIC AND DRAMATIC COMPANY.

MONDAY, August 10th, & TUESDAY, 11th, 1846.

The Performances will commence with Bickerstaff's celebrated Opera of

LOVE IN A VILLAGE

Sir William Meadows, Mr. HESLOP, **Justice Woodcock, Mr. NEVILLE,**
Young Meadows, - Mr. D. W. KING,
Eustace, Mr. PELHAM, (his First Appearance here) **Hodge, Mr. H. HORNCASTLE.**
Hawthorn, - Mr. WEISS,
Footman, Mr. Healy, - Carter, Mr. Butler.
Deborah Woodcock, Mrs. W. DALY,
Lucinda, Mrs. E. F. SAVILLE, (late Miss GRANT, formerly of this Theatre)
Rosetta, - Miss BETTS,
Madge, - - Miss E. TERREY,
Cook, Mr. Hawkins. - Housemaid, Mrs. Maynard.

WEDNESDAY, Aug. 13th, and THURSDAY, 14th,

The Performances will commence with Rossini's Opera, The

BARBER of SEVILLE

Count Almaviva, - Mr. D. W. KING,
Dr. Bartolo, - Mr. HENRY HORNCASTLE,
Figaro, - Mr. WEISS.
Fiorello, Mr. MORRISON, Basil, Mr. S. JONES, Argus, Mr. SMITH,
Tallboy, Mr. ASHTON, Officer, Mr SIMPSON, Notary, Mr. HAWKINS
Rosina, - Miss BETTS,
Marcella, - - Miss E. TERREY.

FRIDAY, August 15th, and SATURDAY, 16th,

The Performances will commence with Barnett's admired Opera of The

MOUNTAIN SYLPH!

Donald, (betrothed to Jessie) **Mr. D. W. KING,**
Christie, (his Rival) **Mr. H. HORNCASTLE, Baillie Macwhapple, Mr. S. JONES**
Hela, (Wizard of the Glen) **Mr. WEISS,**
Witches — Morna, Mr MORGAN, Kelpie, Mr. WALTON,
Astaroth, Mr. CONWAY, Elspa, Mr. HEALY, Hobbie, Mr. ASHTON.
Eolia, - (the Mountain Sylph) **- Miss PARRY,**
Etherla, (the Sylphide Queen) **Miss E. TERREY, Dame Gourlie, Mrs. W. DALY.**
Jessie; (her Daughter) **Miss BETTS.**

After the Opera, **EVERY EVENING,** a Melo-Drama, in Two Acts, entitled

MILITARY PUNISHMENT

Or, THE FATE OF THE WIDOW'S SON.

Hamish Mc. Tavish, - - Mr. E. F. SAVILLE,
Allan Break Cameron, Mr. J. T. JOHNSON,
Corporal Colin, Mr. PELHAM,
Michael Tyrie, Mr. HESLOP, - Landlord, Mr. HAWKINS,
Dick Luckless, Mr. WOOD, (his First Appearance here)
Clergyman, Mr Watkins, Officer, Mr Walter, Soldiers, Messrs. Wood, Brady, Russell
Elspat Mc. Tavish, - Miss RICHARDSON,
Ella, - Mrs. E. F. SAVILLE.

To conclude with, **ALL THE WEEK,** a Romantic Legendary Drama, entitled The

FIELD OF 40 FOOTSTEPS

Henry, Duke of Glo'ster, (Son of Charles the First) **Miss MAYNARD,**
Sir Nicholas Vere, Mr. HESLOP,
Sir Arthur Matchlowe, (a Cavalier) **Mr. E. F. SAVILLE,**
Geoffrey Matchlowe, (his illegitimate Brother—a Puritan) **Mr. T. FREDERICKS**
Sir Charles Fairfax, Mr. J. T. JOHNSON,
Peter Pipkin, (Servant to Sir Arthur) **Mr. WOOD, Randolph, Mr HAWKINS**
Goliah Barebones, (Servant to Geoffrey) **Mr. NEVILLE,**
Jonathan Homespun, Mr. LEWIS, Serjeant, Mr MORRISON,
Lady Vere, Mrs. W. DALY, Frances Vere, Miss RICHARDSON,
Rose Downright, - Miss E. TERREY.
Mabel Donovan, Mrs, LEWIS, Susan Homespun, Miss M. Terrey
Egyptian Woman, Mr. PELHAM.

Acting Manager, Mr. J KERSCHNER, Treasurer, Mr. J. T. HYDE.

Various Novelties are in preparation, and Engagements have been made with several of the most eminent Artistes of the day, who will appear in rapid succession.
Also, a Drama from the pen of a celebrated Author, on a local subject.

An Engagement has been entered into with

Miss SMITHSON,

From the Princess's Theatre, who will have the honor of appearing on **MONDAY NEXT,** in the favourite

Opera of THE SYREN.

BOXES, 2s. PIT, 1s, GALLERY, 6d.

All Applications for Seats and Private Boxes, to be made at the Box-Office from Eleven till Four o'Clock.

Doors Open at Six, to C

VIVAT REGINA.

DAVIDGE'S ROYAL SURREY THEATRE

Under the Management of Mrs. FRANCES DAVIGE, 1, Davidge Terrace Kennington Road Surrey.

POSITIVELY the LAST WIEK of the OPERA COMPAY:

Madame ALBERTAZZI

Miss BETTS, Mad^{me} CLARA ANSELL

Mr. D. W. KING

M WEISS, M CLEMEENT WHITE

Mr H. HORNCASTLE, Mr S. JONES

A Powerful and Efficient CHORUS, and a numerously augmented BAND,

Conducted by **Mr. E. J. LODER**, Musical Director.

AND THIRD WEEK OF

Mr. OSBALDISTON

And Miss VINCENT.

THURSDAY, July 23rd, #46. will be presented the popular Opera of

Guy Mannering

Sorely [illegible] the Opera W.S

Colonel Mannering, Mr. J. T. JOHNSON, Gilbert Glossin, Mr. HAWKINS

Henry Bertram, Mr. D. W. KING in which character he will sing

"*BE MINE DEAR MAID,*"

'LET ME LIKE A SOLDIER FALL,' 'JOHN ANDERSON MY JO,'

And the Duet, "**Without a companion what's life but a heath**," with Mr NEVILLE,

Baillie Mucklethrift, Mr. MORELLI, Dandie Dinmont, Mr. NEVILLE,

Dominie Sampson, Mr. FORMAN,

Dirk Hatteraick, Mr. HESLOP. Sebastian, Mr. RIVERS,

Gabriel, Mr. WEISS, with the Songs of '**SAFELY FOLLOW HIM**,' and '**The WOLF**,'

Franco, Miss DALY, Dernclough, Mr. RICKARDS Jock Jabos, Mr. FRANKLIN,

Serjeant M'Crae, Mr. HITCHINSON, Barnes, Mr. THOMAS,

Julia Mannering, - - Miss BETTS, in which character she will sing,

"**THE MINSTREL BOY,**" "**THE KNIGHT WAS BRAVE.**"

And the Echo Duet, "**NOW HOPE, NOW FEAR.**" with Mr. D. W. KING,

Meg Merilies, Mrs. HENRY VINING, Flora, Miss LYDIA PEARCE,

Lucy Bertram, Madame CLARA ANSELL in which character she will sing,

"**O, REST THEE BABE,**" **and a FAVORITE BALLAD.**

Mrs. M'Candish. Mrs. W. DALY, Gypsey Girl, Miss PEARCE,

Who will sing the original Stanza of "**Hark ye Young Henry, thy Sire is a Knight.**"

In addition to the Introductory Songs,

Sir Henry Bishop's celebrated Glees and Chorusses,

COMPOSED EXPRESSLY FOR THIS OPERA,

"**THE WIND WHISTLES COLD,**" "**THE CHOUGH AND CROW.**"

The Admired concerto Piece, "A FOX JUM'D OVER A PARSON'S GATE."

Original Finale, "**THERE'S NAE LUCK ABOUT THE HOUSE,**"

[illegible] the FULL VOCAL STRENGTH OF THE COMPANY, and at the termination of the Second Act will be performed

[illegible] The Celebrated **Double Celtic Fling**, by **Mr. and Miss MASKELL.**

After the First Piece, on **Wednesday, Thursday, Friday** and **Saturday**, a Musical Romantic Drama, called The

QUEEN'S RIDDLE

Count Narcissus del Fabina, (a Foppish Gadfly of the Spanish Court) **Mr. RIVERS,**

Don Diego, (an Old Grandee) **Mr. HESLOP,**

Don Garcia — (a Courtier) — **Mr. HITCHINSON.**

Felix, Marquis de Santiago, (in love with Olivia) **Mr. OSBALDISTON.**

Sancho Dalgo, (his Esquire, in love with Florella) **Mr. FORMAN.**

Jacomo, - (an Old Gardner at the Chateau of Sabrina) - **Mr. MORELLI.**

Isabella. — (Queen of Spain) — **Mrs. H. HUGHES,**

Olivia, Countess of Almeira, (Betrothed to Felix) **Miss VINCENT,**

Sabina of Sabrina. — ("Our Lady of the Willow") **Miss VINCENT,**

Florella, (her Waiting-Woman and Confidante) **Miss LYDIA PEARCE.**

To conclude with, **ALL THE WEEK**, the Original Drama, in Three Acts, called The

LADYE of LAMBYTHE

Geoffrey Thornely, the Elder, (of Thornely Hall, at Kennington) **Mr HESLOP,**

Geoffry Thornely, the Younger, (the Bridegroom) **Mr J. T. JOHNSON,**

Wilbert. (a Hunchback, devoted to Geoffry Thornely, the Younger) **Mr HENRY HUGHES,**

Walter More, (a Mariner, recently returned from Archangel) **Mr E. F. SAVILLE,**

Javelin Bellisle, (a Norman Free Lance, or Soldier fighting for Pay) **Mr NEVILLE,**

Master Fenwicke, Mr MORELLI, John, the Jester, (Master of the Revels) **Mr FORMAN,**

Lambert Lambkin (Landlord of the Hostelrie, called the 'Royal Oak' in Lambythe Marsh) **Mr FRANKLIN**

Banks, Mr HITCHINSON, Gabriel, Mr HAWKINS, Old Thomas, Mr FRANCIS,

Harquebus and Lancelot, (Men serving under Bellisle) **Messrs RICKARDS & PITT,**

Eva, (the Ladye of Lambythe) **Mrs HENRY VINING,**

Katherine, Mrs H. HUGHES, Lucie Lambkin, Miss LYDIA PEARCE,

Mistress Kiteleigh, Miss VAUGHAN, Blanche, Miss BRADY.

Miss VINCENT has the honour to announce that **HER FIRST BENEFIT** at **THIS THEATRE** for some Years will take place

ON TUESDAY, JULY 28th, 1846,

On which occasion the Combined Attraction of the Victoria and Surrey Companies will be put into requisition. The Performances will commence with the popular and celebrated Play of

THE STRANGER.

The Stranger, Mr. OSBALDISTON Mrs. Haller, Miss VINCENT

After which, (**First Time at this Theatre**) the favorite Drama of

SUSAN HOPLEY.

Susan Hopley, — (her Original Character) — Miss VINCENT

William Dean, (his Original Character) Mr. E. F. SAVILLE

With other popular and attractive Entertainments.

On Monday next, will be produced **a Drama, in Three Acts, to be called The**

THE GYPSEY HORSE-STEALER!

In Rehearsal, the Beautiful Drama of LUCY LISLE.

Lucy Lisle, Miss VINCENT, Richard Fairly, Mr. SHEPHERD.

Stage Manager, Mr. SHEPHERD, Acting Manager, Mr. HENRY HUGHES

Doors Open at Six, to Commence at Half-past Six.

VIVAT REGINA]

[S. G. Fairbrother, Printer, 31, Bow Street, Covent Garden.

DAVIDGE'S ROYAL SURREY THEATRE

POSITIVELY [illegible] of Osbaldiston's COMPANY

Mrs. [illegible] STANLEY

Miss [illegible] Miss [illegible]

Mr. [illegible]

Mr. [illegible] WHITE

Mr. [illegible] Mrs. JONES

A Powerful [illegible] Band,

Conducted by Mr. R. J. COLLIER, Musical Director.

[illegible] OF

Mr. OSBALDISTON

And Miss VINCENT

[illegible]

GUY MANNERING

Colonel Mannering, Mr. J. T. JOHNSON   Gilbert Glossin, Mr. HAWKINS

Henry Bertram, Mr. D. [illegible] KING

[illegible]

"LET ME LIKE A SOLDIER FALL"   "JOHN ANDERSON MY JO"

And [illegible] "Without a companion what's life but a death" [illegible]

[illegible] Dandie Dinmont, Mr. SAVILLE

Dominie Sampson, Mr. ROGERS

Dirk Hatteraick, Mr. [illegible]

Gabriel, Mr. WEISS, with the Song [illegible]

Franco, Miss DALY [illegible]

Serjeant M'Crae Mr. HITCHINSON

Julia Mannering, Miss [illegible]

"THE ROVING BOY" [illegible]

NOW HOPE [illegible]

Meg Merrilies, Mrs. HENRY VINING [illegible] Mrs. LYDIA PEARCE

Lucy Bertram, Madame [illegible]

"O'ER THE BAR" [illegible]

Mrs. M'Candlish, Mrs. W. DALY

[illegible] a Knight

Sir Henry Bishop's celebrated Glees and Choruses,

[illegible] WHISTLE [illegible] AND CROW [illegible] THE HOUSE,

[illegible]

QUEEN'S RIDDLE

[illegible] (Spanish Court) Mr. [illegible]

[illegible] Mr. [illegible]

Mr. HITCHINSON,

[illegible] Mr. OSBALDISTON,

[illegible] Mr. FORMAN,

[illegible] Mr. ROGERS,

Mrs. R. HUGHES,

Miss VINCENT,

Miss VINCENT,

Miss LYDIA PEARCE,

[illegible]

LADY of LAMBYTHE

Lady Thornely, the Widow, (formerly Hall at Kennington) Mr HESLOP,

Sir Thornely, the Younger, the Bridegroom Mr J. T. JOHNSON,

[illegible] Hitchcock [illegible] Mr HENRY HUGHES,

[illegible] Mr E. F. SAVILLE,

[illegible] Constable [illegible] Mr SAVILLE,

[illegible] Mr FRANKLIN

[illegible] CHRISTIE, Gabriel [illegible] Old [illegible] Mr FRANCIS,

[illegible] and Lancelot, [illegible] Messrs RICHARDS & PITT,

[illegible] HENRY VINING

[illegible] Miss LYDIA PEARCE,

[illegible] Miss VAUGHAN, Blanche, Miss BRADY

Miss VINCENT has the honour to announce that her FIRST BENEFIT at THIS THEATRE for some Years will take place

ON TUESDAY, JULY 28th, 1846,

[illegible]

THE STRANGER.

The Stranger, Mr. OSBALDISTON   Mrs. Haller Miss VINCENT

[illegible] the favourite Drama of

SUSAN HOPLEY.

Susan Hopley, [illegible] Original Character, Miss VINCENT

William [illegible] Original Character, Mr. E. F. SAVILLE

[illegible]

On Wednesday [illegible] a Drama in Three Acts, to be called the

THE GIPSEY HORSE-STEALER!

In [illegible] Drama of LUCY LISLE.

Lucy Lisle, Miss VINCENT,   Richard Pably, Mr. S. [illegible]

Stage Manager, Mr. [illegible]   Acting Manager, Mr HENRY HUGHES

Doors open at Six, to commence at Half-past Six

[illegible]

DAVIDGE'S ROYAL SURREY THEATRE

Under the Management of Mrs. FRANCES DAV 1, Davidge Terrace Kennington Road Surrey.

ENGAGEMENT OF THE CELEBRATED ARTISTES.

Madame VESTRIS
AND
Mr. Chas. MATHEWS

FOR A LIMITED NUMBER OF NIGHTS.

Thursday, June 4th, Friday 5th, and Saturday, 6th, 1846.

The Performances will commence with a Vaudaville Comedy, in Two Acts, by J. R. PLANCHE, Esq., called T

FOLLIES OF A NIGHT

Philip, Duke of Chartres, Mr. J. T. JOHNSON,
Brissac, Mr. CLIFFORD. Dr. Druggendraft, Mr. RODGERS.
Pierre Palliot (his Nephew) Mr. CHARLES MATHEWS
Officer, — Mr. HAWKINS,
Duchess de Chartres, — Madame VESTRIS,
Mademoiselle Duval. Mrs H. HUGHES.

After which, Mr. CHARLES MATHEWS' Force of

PATTER v. CLATTER

Captain Patter, Mr. CHARLES MATHEWS,
Mr Peter Pepper, Mr HESLOP, Pierre Pytter, Mr RICKARDS.
Percy Pouter, Mr PHELPS. Peter Peeker, Mr LEWIS.
Patty Parker, Miss VAUGHAN. Polly Pilfer, Mrs. LEWIS.

To conclude with, **EVERY EVENING**, a New Grand Romantic Oriental Spectacle, replete with Situations, Combats, Dances and Magnificent Water Effects, entitled The

DARK FALCON OF THE ATTRUCK!

Or, THE PRINCE DIVER AND THE SHAH's GOBLET.

The Scenery by Mr MEADOWS, &c. The Water Effects invented by Mr T. H. WEBB, and executed by Mr J. HINCKLEY.
The Machinery by Mr HAGLEY. The Properties by Mr EALLETT. The Dresses by Mr BROWN and Mrs WALKER
The Music by E. J. LODER Esq. The Piece written by the Author of "The Seven Ages of Man."
And the whole produced under the direction of Mr EDWARD STIRLING.

Aga Mahomed Khan, (Shah of Persia) Mr RODGERS, Jaffah Koolee Khan, Mr G. MAYNARD,
Mustapha Koolee Khan, (the Shah's traitorous Brother) Mr HESLOP, Kerbelai, Mr RICKARDS,
Osman, (the Dark Falcon) Mr J. T. JOHNSON, Meerza Sheffeah, (Prime Minister) Mr CLIFFORD,
Jeremiah Jenkins, (under the assumed name of Mustapha Allee) Mr S. COWELL,
Karazan, (the Imp, Attendant on the Fakeer Woman) Mr HAWKINS, Baba Beg, Mr PHELPS,
Gholaum Allee, Mr HASTINGS, (his First Appearance) Allalee, Miss BRADY,
Allee Beg, Mr MOUNTFORD, Coral Crown, (the Sea King) Mr LEWIS, Officers, Slaves, &c.
Bhowaane, .. (the Fakeer Woman) .. Mrs HENRY VINING,
Zulaika, Mrs H. HUGHES, Zeerah Khatoon, Mrs W. DALY, Nana, Miss MARTIN,
Nymphalia, Miss L. PEARCE, Light of the Sea, Miss VAUGHAN, Mother-of-Pearl, Mrs MAYNARD.

VILLAGE skirting the ATTRUCK, & distant Snowy Heights
INTERIOR OF THE OBAH
The Fakeer Woman's Prediction ...The Talisman .. The Guilty punished.
PASS IN THE MOUNTAINS.
THE SHAH's PALACE AT TEHRAN.
Rumours of Rebellion . The Shah's Justice....Guilt detected On, on, to meet the foe.
THE FAKEER's RETREAT and CAVERN OF BLOOD.
The Lions in Thrall .The Captive released..The Blood Stained Cleaver
The Magic Skull.—Dance of Death.—Miraculous Escape.
CATARACTS OF REAL WATER.
Act 2—A STREET IN THE CITY OF TEHRAN.
Comic Duet, by Mustapha and Meena.
MOUNTAIN PASS, WITHOUT THE CITY.
THE BATTLE FIELD.
War, war..Melee..The Shah's Danger..“Forbear, shed not a Brother's Blood”..Recognition .Departure for the City
COURT-YARD in the SHAH's PALACE.
The Prediction of the Fakeer about to be fulfilled.
The Shah's Pavilion, on the Borders of the Fathomless Gulph
GRAND TOURNAMENT & WARLIKE BALLET
The Triumphal Prowess of the Dark Falcon.... The Rash Request.
The Despairing Lovers..The Shah's Resolve Daring Attempt to gain the Jewelled Goblet
THE PLUNGE INTO THE FATHOMLESS GULPH.
Act 3—CORAL CAVERNS BENEATH THE SEA.
Osman saved from a Watery Grave by the Interferance of Mustapha
CORAL REEF AND HAUNT OF MERMAIDS.
An Oyster crossed in Love—***Comic Duet, Oyster and Wriggletailium.***
AMPHITRITE's BOWER, & PALACE of FOUNTAINS
The Sea King's Vow of Vengeance..Struggle for Liberty..Osmen preserved by the power of the Magic Shield.
A Thousand Fountains in Full Play!
Escape to Earth......The Sea King Vanquished.
CHAMBER IN THE SHAH'S PALACE.
TERRACE in the Castle of MUSTAPHA KOOLEE.
EXTERIOR OF THE FORTRESS.
THE FAKEER'S WARNING.
ROCK-HEWN DUNGEON BENEATH the MOAT.
GREAT HALL IN THE CASTLE.
GRAND MELEE—and Discovery of the TOPMOST TURRETS of the FORTRESS.
Mountain Heights, and FALLS of REAL WATER
The Attack—Zuleika preserved by the Fakeer—Death of the Shah and the Zend Chief.
THE DARK FALCON TRIUMPHANT.
Tremendous Explosion and Powerful Denouement!

Stage Manager, Mr. EDWARD STIRLING.

Conductor and Composer, Mr E. J. LODER, Leader, Mr THOMAS, of the T.R. Covent Garden
Inventor and Director of Pantomime,....Mr T. H. WEBB,
Doors to be opened at SIX o'Clock, and the Performances to commence at Half-past Six.
Application for Seats & Private Boxes to be made to Mr J. KERSCHNER, at the Box-Office from 11 till
VIVAT REGINA.

S. G. Fairbrother, Printer 31, Bow Street Covent Garden

45

DAVIDGE'S ROYAL SURREY THEATRE

Under the Management of Mrs FRANCES DAVIDGE, 1, Davidge Terrace, Kennington Road, Surr

On MONDAY, December 29th, 1845, and during Week,

To conclude with, (**3rd time**) with New Music, Scenery, Dresses, Machinery and Appointments, a Grand Comic **CHRISTMAS PANTOMIME**, taken from **Peter Parley's Nursery Tales**, entitled

HARLEQUIN
AND THE
OLD WITCH
OF TEDDINGTON!
OR THE
Glorious Days of Good Queen Bess.

The Scenery by **Mr W BRUNNING**, Mr TURNER, Mr WILSON, and Assistants. The Properties by Mr EALLET. The Dresses by Mr BROWN, Mrs WALTER, &c. The Machinery by Mr LOWE. The Dances arranged by Mr CORMACK.

The Pantomime written and produced by Mr T. H. WEBB.

CHARACTERS IN THE OPENING:

The Earl of Leicester, Mr MORRISON. [illegible] Raleigh, Mr SMITHSON.
Lord Burleigh, Mr REYNOLDS. [illegible] Walsingham, Mr [illegible]
Sir Launcelot Dumpleton Gumption, Mr BROUGHTON, afterwards Pantaloon, Mr G. ANDERSON, (his Third Appearance here)
Master Theophilus Gumption (his Son) Mr WILLIAMSON, afterwards Clown, **Mr. PAUL HERRING,** (His Third Appearance here these 10 years)
Colin Cornflower, afterwards Harlequin, Mr CORMACK, (his Third Appearance here)
Beadle, Mr HAWKINS, Tinker, Mr SMITH, Tailor, Mr PHELPS, Butcher, Mr TREBLE, Baker, Mr RICHARDS
Farmer Mr HOLLINGSWORTH, Constables Messrs FOLEY & WALTON, Old Father Thames, Mr BUTLER,
Grimalkin, (Goody's Cat) afterwards Sprite, Mr STILT
Queen Elizabeth, Mrs LEWIS. Gossamer, (the Queen of the Fairy Moths) Miss VAUGHAN.
Daffodil, ... (in love with Colin)—afterwards Colombine .... Miss SMITHYES,
Goody Blaze, (the Old Witch of Teddington) Mr H. LEWIS, Farmer's Wife, Mrs WILLIAMSON.
FAIRY ATTENDANTS—The Misses Neville, Higgins, Ross, [illegible] Pearce, Strachan, Daly, [illegible] Brade [illegible] Brown [illegible] Phillips Vining, M. Vining [illegible] Martin, Young, Hawkins, [illegible] Hawkins
LITTLE MOTHS—Master Brady, and the Misses J. Hughes, [illegible]
Mesdames Maynard Hawkins, &c. Courtiers, Townspeople, Constables, &c.
Johnson, Cradduck, Healy and Maynard

CHRYSTAL PALACE!
AND ENCHANTED GARDENS
Of Gossamer, Queen of the Fairy Moths!

The Magic Lamp..The Moth's disgrace..*Appearance of the Fairy Queen on a Magnificent Mechanical Car*
The Old Witch's Dream..Flight of the Fairy Moths

THE VILLAGE OF TEDDINGTON.
The COURT of QUEEN ELIZABETH.
INTERIOR OF GOODY BLAZE's COTTAGE.
DREAMY HOLLOW & HAUNT of EVIL SPIRITS.
ENGLAND'S PRIDE, A FIELD OF GOLDEN CORN.
Teddington Lock, and Exterior of the Old Witch's Cottage!
PALACE OF PLENTY.
TRANSFORMATI OF CHARACTERS.

Clown, Mr PAUL HERRING, Pantaloon, Mr G. ANDERSON, Sprite, Mr STILT,
Harlequin, Mr. CORMACK, Columbine, Miss SMITHYES.

The Poultry—Poulterer's Shop—Grocer's & Italian Warehouse.

Poulterer Mr Skinneygoose, Oilman Mr Girkin, Grocer, Mr Bellyvingeance, Man with Truck Mr Tuggaway, Man with Crockery, Mr Smash small, Passengers, Messrs Spilldinner, Straddle and Slideaway, Muffin Boy, Master Lumfell; Green Grocer Mr Gobblegreens; Pastry Cook Mr Drippingcrust, Greenwich Pensioner, Mr Rumstumper, Old Woman Mrs Gasoftly; Porters Messrs Tumbledown and Neverright, Bone Picker Mr Dirtypaws; Jew Clothesman Mr Klobbarwell,. Workhouse Women Mesdames Skipper Flipper Caddlewell Dothetrick Straddle and Pitaway; Poor Law Commissioners, Messrs Gammonfat Stickiell, & Growler; Oyster Boy Master Beardless, Native American Indian, Mr Scalpall, Four Geese Masters Fluff, Finefeather, Flyabout & Goosequill,

Chinese Mandarins by the THREE LAURI FAMILY.

Slips, Trips, Thumps, and Jumps—All in hot water..A regalar Smash..An old Tar set on his legs..A well known Character..Too loving by half..A Ticket for Soup and a Rod in Pickle..Reform it altogether..Astonishing the Natives..A Shop taken, and a sad *take in*..Birds of Passage..The next shall be something else

CHINESE DANCE, — by — THE LAURI FAMILY.

THE ADELAIDE GALLERY,
And Exhibition of Pilbrow's Atmospheric Railway.

Visitors Messrs Gaper Starenboot, Lookshai p, Runtoser, Payforall, Fusseyman Speaktoall, Bounceabout and Boltei; Exhibiter Mr [illegible] Men with Electric Eels, Messrs Flipflap and Slippery

A new method of picking pockets..A Scramble for the Dumps..Electric Eels..Taking a Shock..Very *shocking* indeed..Harlequin captured..Steam Gun..Me and my Fetch..The Lovers Escape by Pilbrow's Atmospheric Railway..Clown's contrivance to build a Steam Carriage..Great explosion..I've burst my ——! Exhibition of the Microscope..A Bosom Companion..One of the Fancy.. Consternation and finish of Scene.

The Punch—Young Joe Miller—& Great Gun Offices!

Authors, Messrs Prigwell and Scribble; Punch, Mr Hawkins; Judy Mrs Nutcracker, Men with ladders Messrs Tripup and Spokely, Brandy Merchant, Mr Bottlenose, Rum Merchant, Mr Fuzzybone; Grocer Mr Sweettooth, Jew Boy, Master Porker, Man with [illegible] Mr [illegible] Teacher of [illegible] Mr [illegible] [illegible] Pig, Master Grunter, Men with Sedan Messrs Gosoftly and Jolter, Lady in Sedan Mrs Skinnypins

Thumps and Jumps..Ink for the Million..Getting a Man's Shirt out..A regular floorer..A double dose..Rum Punch.." Many a slip between the cup and the lip "..A finger in the Pie..Punch very strong..Two of a Trade..Determined attempt, but no go.." When Greek meets Greek then comes the tug of war" .." If I can't one you I must two you"..A knock-down argument..Just commenced at [illegible]ation..The great Composer..Live and let live

THE GALLERY OF THE SURREY THEATRE.

The Audience by numerous Visitors to this favorite place of Entertainment

Trips and Slips..A Skrimmage..I will have my place..Save me a front seat..Oh, my Bonnet..How to fish it up..A common occurrence. Give me my handkerchief—A general Pelt and a regular Spill.."To hold as 'twere the Mirror up to Nature"..Cast no Reflections

PUFFING STREET. — Linen Draper's and Hatter's.

Dandy, Mr Lightfoot, Joskin, Mr Chawbacon, Moses, Mr Clothyard, Hatter, Mr Lightfell; Cook, Mr Puddinghead; Potatoe Man Mr Mickly, Irish Family Messrs Blarney, Carny, Bogtrotter, and Bluster; Potatoes, by all the Mealy Boys, Shopmen, Messrs Shutup, Cutaway, Lavlate, and Larker, Customers Misses Neveppey Clewcounter, and collagain, Guy Fawkes, Mr Brimstone; Bill Stickers Messrs Pasteaway and Placard

Just arrived from the Country..Travellers see strange sights..A quick method of making a Man of Fashion..Light hats and light heads. A Dish for Christmas..The world given away..A lamentable fact..Gifts for Ireland..New Regulations..Out for a Lark..Birds of a feather..An old Acquaintance..A visit to the Moon..The truth told for once, and no gammon

FAIRLOP FAIR.
Spoutwell's Dramatic Booth, & Exhibition of Wax Works

Paraders Messrs Dirtytogs, Strumbent, Fakeaway, Fancyman, and Gammonflat, Master of Booth Mr Collarbrowns, Exhibiter of Wax Work Mr Showman Fat Lady Mrs Stuffandguzzell; her two daughters, Mrs Wriggletail and Pontabout, Coffee-stall Keeper Mr Grouts; Tailor, Mr Crosslegs; Policemen Messrs Cupboardlove & Catchthief, Three Ladies anxious to gain a prize Mesdames Straddle, Stalkeway & Rumstumper, Donkey riders Messrs Beller Trotapace, &c

Bustle and Bellowing..Walk in and walk out..Rattles and Rumping..A Rum Customer..Black and White..A regular blow out and a sad *blow up*..False Alarm..A slight Mistake..Making bad worse..Lucky to be born with a Silver Spoon in one's mouth..Slaps and flaps..Make your game..A regular bonneter..Bank broke, and lots of broken heads..Running for a *she*-shirt. Pig with a greasy tail and catch him who can..The Prince of Whales..In for the Stakes..Starts and False Starts..Don't be too curious..Lions let loose and general confusion

Tallow Chandler's & Lodging House, Mincing Lane.

Tallow Chandler Mr Greasychops, Fat Cook, Mrs Sweltet; Errand Boy, Master Pitchlarthing New Married Couple, Mr Layfort and Mrs [illegible]—Bridesmaids, Miss Tuckemup & Miss Tittletattle; Papa, Mr Funkly; Giveaway Momma, Mrs Slobberchops; Butcher, Mr Flyblows; Milkmaid, Miss Allcurus; Baker Mr Deadman; Greengrocer, Mr Turniptop; Laundress, Mrs Colesuds, Fine Lady, Mrs Tallyshop; Black Servant, Mr Lillyahite; Man with Pitch, Mr Tarbuckel; Landlady, Mrs Collaricot, Man with Rabbits, Mr Skincat, Man with Bandboxes Mr Pasteaway

Hide and Seek; hay for a shelter Kitchen Stuff, lots of Perquisites, are you fond of fat..Melting a Harlequin..He's gone to *Greece*..A Thief in the Candle..The joys of the wedded state.." Horns, Horns, I'd fy you "..A hasty quarrel and a happy conciliation.." *You may be happy yet* "..The Trades of London..Steaming it..A Leg of Mutton and Trimmings..A little Fishing..Way to get rid of an Ugly Customer..A good digestion a fine thing..Marrowbones and Cleavers..Take care of your heads..Those that meddle with Pitch; an a general rally

The GIANT's KITCHEN near BROBDINGNAG.

Giant, Mr Mammoth, Giantess Mrs Fellatsiker, Giant's Child Miss Splih

Lilliputian Pantomimists: Harlequin, Master T. LAURI, Clown, Mr F LAURI,
Pantaloon, Mr C. LAURI, Columbine, Miss SCHMIDT.

Chrystal Caverns and Fairy Abodes
ON THE MAGIC LAKE.

The Lovers Captured, and the Motley Group transported to the

HALLS of COMMERCE
AND GLORY OF OLD ENGLAND.
GRAND TABLEAU AND FINALE.

Stage Manager, Mr. EDWARD STIRLING.

Conductor and Composer, Mr E. J. LODER, Leader, Mr THOMAS, of the T.R. Covent Garden
Inventor and Director of Pantomime,—Mr T. H. WEBB,

Doors to be opened at SIX o'Clock, and the Performances to commence at Half-past Six

Application for Seats & Private Boxes to be made to Mr J. KERSCHNER, at the Box-Office from

VIVAT REGINA.

S.G. FAIRBROTHER, Printer, 31, Bow Street, Cove

SATURDAY, SEPT. 23, 1876,

AND

EVERY EVENING,

AT EIGHT O'CLOCK,

GRAND REVIVAL

For the First Time, for a very many years, of O'Keefe's Celebrated Comedy,

WILD OATS

OR,

THE STROLLING GENTLEMAN!

Now being PERFORMED in LONDON,

WITH EXTRAORDINARY SUCCESS AT

THE HAYMARKET THEATRE,

VIDE "ERA," JULY 16th, 1876.

Rover	**Mr EDWIN ADAMS**
Sir George Thunder	Mr STUART O'BRIEN
Harry Thunder	Mr STUART BOLTON
Banks	Mr E. GLADSTONE
John Dory	Mr R. W. LAWRENCE
Ephraim Smooth	Mr J. R. GREVILLE
Sim	Mr R. STEWART
Farmer Gammon	Mr H. SEFTON
Lamp	Mr C. H. TAYLOR
Trap	Mr BARTLETT
Twitch	Mr J. CÆSAR
Bob Johnson	Mr J. H. DEORWYN
Ruffians	Messrs MAYNARD & LEVEY
Lady Amaranthe	Miss CARRY GEORGE
Amelia	Miss JENNY WATT
Jane	Miss DOC[illegible] STEWART

MALE & FEMALE SERVANTS, &c.

Mr Adams' Repertoire, which is very extensive, includes

Rover, Lord Clancarty, Robert Landry, Narcisse, Raphael, Enoch Arden, Charles de Moor, Othello, Hamlet, Macbeth, Iago, Richard III., King James, Young Mirabel, Vapid.

...at the Theatre ... on ...ing the ... of ...comedy of Wild Oats, or ...meo. The house was ... reception accorded Mr. ... generous and cordial, ...ngs of welcome were paid ...er than to the actor. Why ...ted such a whimsical, old- ...which to make his *début*, ...ed for him, no one will ...that the choice made ...credit on the judgment ...ceming the desire of the ...to make Mr. Adams's one- ...s. First impressions go a ... Adams had no chance of ... on the public mind as an ... a comedy. It has got an ...ifty element about it that ...urniture in a new house. ...at that appeals to modern ...sympathies. It is over- ...nd counter-plot, and is by ...ed with wit. As a comedy ...nsely diverting, but it ... amount of application to ...n any case it was a mis- ... Adams out in the first in- ...man. We pay Messrs. ...and Stewart no compliment ...ey are quite as good in ...dams, who by turns plays ...ty parts according to de- ... would imagine that his ...gedy. It is said his Enoch ...piece in its way, and that ... drama was not selected ...s to make his first ... be regretted for his sake. ...made but spare figure, a ...ther weak voice, in which ...ptible American accent, on ...gative character greatly in ...ntenance possesses good ...ssion and considerable ...n his pleasant moods is ...tory of Wild Oats may be ... benefit of those who have ...ying that two young men, ...a friend, Harry Thunder, ...d together as strolling ...former, by force of ...d the latter by choice. ...er at the house of Lady ...oung woman of fortune, ...atricals are to be given for ...se. The Rover is intro- ...lls in love with Lady ...son of Sir George Thun- ...non Pare enters into the ...uation, as he does not ...o marry the lady, though ...nxious for the match. ...tage of cross purposes, ...ious are extracted from ... In the course of his ...er has to play off his ... on those with whom he ... He has to make dis- ...droit quotations, to pose ...ts of attitudes, either to ...r perplexity of those who ...tic ster. In these situa- ... shows a keen appre- ...t is *outré* and ridi- ...ng off and burlesquing ...ut and stage attitudes of ...state nature abominably. ...n hold those faults up to ... to be able to avoid them, ...self to speak the words ...m by the higher poets. ... he had to do on Saturday ... but as there are others here ... done the same work ... does seem a little like a ... bring an actor some thou- ...y a leading part in what ...than no elongated farce. ...orge Thunder was played ...n with his usual fidelity. ... navy officer he is capital, ...ot sufficiently accurate in ...aseology to pass muster ... sailors. Mr. R. W. ...John Dory with sailor-like ... R. Greville's Ephraim ...ittle overdone. Mr. R. ..., a clownish character, ...e improved upon. He ...Picking, rough English ...at unction. Miss Carry ...dy Amaranthe, Miss Jenny ... Miss Docy Stewart Jeoe, ...ability. It is to be hoped ...shortly appear under more ...s, and give the public ... ...nt with which he is credited ...in no mean measure.

...is repeated at the Theatre ...hen the good opinions formed ...ng of Mr. Adams's qualifica- ... and finished actor were con- ... be regretted that he still ...disadvantage of a huskiness ...d by his recently-attempted ...y in the City of Melbourne, ...certain that as soon as he ...rs and appears in a piece ... his high talents than ... will be appreciated in ...quiet and natural acting ...e is evidently one of those ...soon acquire the confidence ...ublic. In the United States ...ople's favourites, and is re- ... feeling of affection. It is ... to say that Mr. Greville has ... down in his original bur- ... the part of Ephraim Smooth, ...much more attractive, and ... as on the first occasion. ...be repeated to-night and to- ...urday Mr. Adams will ...mlet." The management ...ngagement of Miss Kate ...well known in Melbourne. ...st appearance on Thursday.

...ams, the American trage- ...e Theatre Royal on Satur- ...ull house, in the standard ... The character taken by ...ver — is a harum scarum ...burlesquing his own heart, ...ch fun out of it. In ...ands it was capital, ...use alternately to laughter ... is no doubt that it pos- ... entire novelty, and it is ...tation. The transitions ...y are so rapid, and the ...ive, that the audience is ...and pleased. The effect ...by the extremely exc... which Mr. Stewart, as ... Docy Stewart as an E... ...den, played up to Mr. ...ert O'Brien, too, was the ...ptain to the life; in fact, ...Trunnion. But the ques- ... it was wise for a tragic ...n a piece which ridicules ...to take the glamour off the ...s. But, whatever may be the ...advisability or not, Wild ... is one of the finest plays ...yal stage, and is as ...other "comedies" recently ...y his ... ...stage ... good ...htest ... to- ... is a ... r. ...rist ... ll ... trag... will make ... his performances in

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..., an American actor of ...rs. Scott-Siddons. He ... "Wild Oats," and ...pression, which was ...y his appearance in ...mlet. The perform- ... deservedly obtained ... in ... of the ... notice

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... ready have established himself as an intelligent, well-trained actor, but he suffers so much disadvantage from the very obvious physical weakness under which he labours, that one can hardly help wishing he had not appeared until it were possible he could do so under circumstances more favourable for his success. His voice is naturally clear, deep, and resonant, but these qualities rather suggest themselves by their shadows than their actual presence. So, also, his figure has, I think, originally been graceful and elegant, and, although it is now bent, it still retains its agreeable proportions; but there is so manifest a need of effort to overcome the appearance of failing strength, that where you would rather admire, you cannot help but pity. Mr. Adams, however, is still able to show that, although impaired in health, he is vigorous in feeling. He has studied his art with a loving earnestness, and his good acting, for all that it has to be judged with the qualification of a physical debility which claims your sympathy, is better a great deal than some of the acting one sees with overwhelming robustness.

The play of "Wild Oats," in which he appeared, has not been played for many years in this city. I remember it but on two occasions before, namely, in 1856, when it was given by amateurs at the old "Iron Pot," and in 1862, I think, when Mr. Charles Dillon selected it for his benefit. It is not a play likely, nowadays, to obtain a prolonged popularity. Its plot is involved, its incidents are improbable, and its characters are exaggerated. The part of Rover cannot well be presented without some measure of burlesque. No man, not mad, ever went about the world in the King Cambyses' fashion that Rover is made to go. I am aware that some great actors have acquired fame by playing the character; but this does not alter my opinion of it. It is an artificial creation, and for any actor to sustain it without extravagance is next to impossible. That Mr. Adams keeps this tendency in considerable subordination, is at once an evidence of his good judgment and his matured experience, but it is hardly a part in which to estimate him on his general merits. Ephraim Smooth, too, is a caricature pure and simple, and no actor, however conscientious, can deal with it and not fall into distortions both of manner and language. If, therefore, Mr. Greville made use of too much buffo business, he can hardly be blamed. Consistently, Sir George Thunder is an example of explosive senility; consequently Mr. Stuart O'Brien found his effect to lie in the direction of a fusillade of detonations. Also John Dory is as much a nautical monstrosity as Barnum's mermaid; therefore Mr. Lawrence very discreetly made no attempt to be natural. Lady Amaranthe never existed in fact, and, hence Miss Carry George presented her with an appropriate quality of unreality. And thus of the rustics played by Mr. and Miss Docy Stewart and Mr. Sefton. The only character having average human attributes is the Manager Lamp, and him Mr. Taylor made life-like. I suppose it is proper to laugh while the procession of servants runs across the stage, and each one is smitten by Sir George Thunder with a lath cudgel; but, while you laugh at the absurdity, you cannot but feel that this "fine old comedy" of the old school, is extravagantly farcical in many of its situations, and that, although the language is better either than the plot or the characters, it might be put away on a high shelf without great loss to any of us.

On Thursday night Mr. Adams appeared in Hamlet. As an example of the old elocutionary school of tragic acting, it is a very fine performance. It is scholarly, refined, singularly free from exaggeration, and perfectly easy. On this occasion Miss Kate Douglas appeared once more before a Melbourne audience. She has much improved during her stay in Sydney, and although her singing voice has but a very limited capability, her voice generally is much more under control than formerly, and her manner is more pronounced and definite. Altogether there is good reason to be glad she is back again.

On Saturday night Mrs. Scott-Sid...

[illegible] ... Charles ... time ... ut th... a work could not ... has ... in ... Its lite... ... very ... it has no plot, ... not much virtue and very little villainy, and its main attractiveness lies in the ... in- trigues and ... going on, out of wh... ... is all incidental, it is relevant to nothing that ... led it, and it has no connection with what ... in fact an entirely new ... would easily ... that ... without interfering with the piece in the slightest. "Wild Oats" is as full of ... as the ... modern American ... plays, and the adventures of the ... characters impossible of belief, and ... were not that the whole stage business is kept at high pressure, and the spectators allowed no time for reflection even the droll fun would lose its power, and O'Keeffe's old comedy become insupportably dull. The part of Rover, played by Mr. Edwin Adams, is a good one under certain ..., that is to say with a view to displaying his versatility. He assumes the character of a strolling player who neglects no opportunity of indulging in quotations from Shakspeare as well as other poets and dramatists. It is almost a mania with Rover. ... his ... weakness ... the serious business of life, and his ... his stage attitudes, and his declamatory speeches (which are just when the interest of the onlooker is at its highest, abruptly put an end to by his return to reason and matter of fact) are very provocative of laughable enjoyment. There was sufficient in the performance to show that Mr. Adams is, in every sense of the term, a thoroughly good actor, well versed in the thousand and one little things that make up the sum total of a solid reputation. He is very quick to perceive what is required, and altogether makes the part, shadowy though its outline is, one of great merit. As indicating what we may expect from him when he presents us with Enoch Arden or Clancarty, in which he has earned fame, or his Shakesperian impersonations, it must be regarded as highly satisfactory. On Saturday night he laboured under the disadvantage of a huskiness in the throat, but it is stated that he was not in robust health when he left San Francisco, and that the sufferings he endured on board the City of Melbourne during her recent passage from Sydney (in which she lost so many valuable racehorses), have somewhat retarded his recovery. In figure Mr. Adams is above the middle height, he is slender without thinness, his manner is easy, and his attitudes natural. His smile is very pleasant, and there is an attractiveness about him that is at once felt. The leading female character, Lady Amaranthe (a quakeress), is enacted by Miss Carry George, but she has little to do except fall in love with Rover, under the mistaken impression that he is her cousin Harry Thunder, and give permission to Rover to have certain private theatricals in her house. The ..., however, is done quietly and effectively ... Sir George Thunder Mr. Stuart O'Brien plays ... retired naval commander, not over choice in his language. He loves a young girl in his youthful days, and goes through what he believes to be a mock marriage, but which is, through the connivance of his old boatswain and *valet*, John Dory (Mr. ... ... honour, despite ... a real one. He casts her off and she disappears, turning up ... at the end of the play as the ... Mr. O'Brien was a little over-demonstrative, but in other respects his performance was good. Mr. ..., as Ephraim Smooth, ... Sleek in the ... family, and ... were to treat it ... he would make ... it, and by mispronouncing words and twirling his thumbs he makes an overdone ... of it. He certainly provoked loud laughter from a section of the audience, but it was ... of his droll antics and gestures, not because of the merit in the performance. There ... to be said of Mr. ..., ... makes thoroughly good if he pleases. Mr Stewart played Sim Gammon, a farmer's son, very well, and his provincial accent ... excellent imitation. As the provincial actor, who is also his own theatrical manager, Mr. Taylor's Lamp represented a great deal out of very scant materials. He is very polite and full of gentleness,

---

... been played in ... for many years, was revived at the Theatre Royal on Saturday evening, for the purpose of enabling Mr. Edwin Adams, an American actor of long established reputation, to make his first bow to an Australian audience in the character of Rover. There is a good deal of the nautical element in this piece and the picture it gives of naval manners at the end of the last century is as amusing as a chapter of Smollett. Two leading personages are Sir George Thunder, a retired naval captain, and John Dory, formerly his boatswain, but now his valet. Sir George has a son, Harry Thunder, whom he wishes to marry his niece, Lady Amaranthe, a wealthy Quakeress. Young Harry has been strolling about the country with a company of players, and has become warmly attached to Rover, one of the actors, to whom he is known as Dick Buskin. John Dory is sent in search of the truant young gentleman, and mistaking Rover for him, introduces that voluble and volatile personage to Lady Amaranthe as the son of Sir George. The lady, having become interested in Rover on account of a previous accidental meeting, rapidly falls in love with him. When Harry Thunder appears upon the scene he discovers his old stage companion enacting his part. Instead of disclosing his real name, he tells Rover that he has come to the house with the view of impersonating Harry Thunder, and that his father, Sir George, is an actor of old men's parts, who has assumed that character to further his (Harry's) ends. This of course produces some most amusing complications, as when Sir George becomes enraged at the sight of his niece in the arms of a stranger, Rover persists in complimenting him on the ability with which he plays his part. Eventually, Rover, who will not allow the lady to marry him in mistake, discloses his real character, and Harry Thunder also confesses his deception, but declines to deprive his friend of the lady whose regard he has won. It is then discovered that Rover is the son of Sir George Thunder by a different marriage, which had previously been supposed to be illegal, and all parties are satisfied.

Rover, the character assumed by Mr. Adams, is a rollicking good-natured fellow, overflowing with animal spirits, whose whole conversation is made up by quotations from various plays, chiefly Shakespeare's, and who is never so happy as when delivering some splendid piece of rant, or awing country folks with some sepulchral-toned scrap of tragedy. Some of the quotations could not have been familiar to the audience, and that from "The Rehearsal" (an almost forgotten play), "I am the bold thunder," must have been lost upon them. The part is not one in which the merits of a comedian can be well judged of, as it largely partakes of the character of burlesque, but Mr. Adams is evidently an accomplished and graceful actor. He has a pleasing voice, entirely free from any trace of American accent, but it is rather light for a tragedian, and his repertory includes tragedy as well as comedy. Nothing could have been better than his sustained gaiety of humour throughout the scene in which he takes Sir George Thunder for an actor playing the part, and Harry Thunder for the impostor he pretends to be.

The comedy is fairly cast. Mr. O'Brien does the irascible nasal hero of the old school very well; and Mr. Lawrence, as the man-of-war's man of the T. P. Cooke type, full of "sea jaw," gave a good idea of the traditionary sailor of the old nautical romances. Mr. R. Stewart played a country bumpkin, full of broad humour, excellently; and Miss Docy Stewart represented a pert country lass with much smartness. Mr. Greville gave a slightly exaggerated portraiture of a canting, hypocritical Quaker, Ephraim Smooth, but the impersonation was immensely popular with the audience. Miss Carry George made a pleasant representative of the comely quakeress, and Mr. Taylor contrived to give some characteristic touches to the small part of Lamp, a stage manager of the time when the temple of the drama was a barn with borrowed candles for footlights. Harry Thunder, Farmer Gammon, and Banks—three not very striking characters—were respectively represented by Messrs. Bolton, Sefton, and Gladstone.

... anxious ... Australia ... purpose. He has been on the stage about twenty years, and for nearly fourteen of those he has held and ... a leading position throughout America ... actor. He is now ... years ... consequently in the prime of his manhood, and he looks young of his age. He is contemporary with such men as Edwin Booth, E. Forrest, Wallack, and ... G. V. Brooke, and he has been associated with each ... of their triumphs. His reputation is a very solid and legitimate one, and he is particularly distinguished among ... of the most ... finished, and ... of the day. Until the last few years no inducement was sufficiently strong to draw him away from New York, the chief scene of many of his theatrical triumphs. His name is therefore not as well known to us as are those of his contemporaries mentioned above, but to many hundreds of thousands in New York and the leading cities of the United States, Edwin Adams is as familiar as his old friend, G. V. Brooke, was in this country. He first began to attract attention in 1856-7, and in 1858-9 he passed through a triumphant season at what was then known as the Metropolitan Theatre in New York, where in company with Miss Kate Bateman and J. W. Wallack, he appeared in such characters as Clifford ("The Hunchback") Wallack playing Master Walter, Claude Melnotte, etc., etc. When G. V. Brooke went to New York Mr. Adams supported and was co-equal with him, and after this he associated himself with Edwin Booth, with whom he performed during the seasons of 1870, 1871, and 1872, at Booth's Theatre in New York. Here they appeared as the two stars, playing each other's characters, such as Macbeth and Macduff, Romeo and Mercutio, Othello and Iago, on alternate nights, with the exception of Saturday evenings, which were reserved for the subject of this notice only, and were called the "Adams Nights." Subsequently Booth and Adams did starring tours, and were known as the rival Hamlets. Mr. Adams is as good in lighter drama and comedy as in tragedy, and among his specialities are Frank Hawthorne in "Men of the Day," Enoch Arden, in Tennyson's lovely romance of that name, and for which Mr. Adams is as popular in the United States as Jefferson in "Rip Van Winkle," Clancarty in Tom Taylor's play, and Rover in "Wild Oats," in which latter character he will appear to-morrow night. Mr. Adams finished a very excellent engagement at the Californian Theatre, San Francisco, just before embarking for this country, and prior to that he had a splendid season at the Olympic Theatre, San Louis, where, when it became known that he intended to take a trip to Melbourne, a huge complimentary benefit was tendered to him, on which occasion Mr. John M'Cullough, the well-known theatrical manager, telegraphed from San Francisco the following message:—"Buy one ticket for Adams's benefit, pay 500dol. for it, and draw on me for the amount. JOHN M'CULLOUGH." During Signor Salvini's recent visit to America he saw Mr. Adams in some of his impersonations, and very much admired him. So much so, that he made him a present of the sole right to perform the English version of one of his own plays, "La Morte Civile." On a translation of the work being made, it was found to be too gloomy and tragic for an English-speaking audience, and Mr. Adams has not therefore attempted it. It will be seen by this brief notice that Mr. Adams is not unknown to fame, and his advent here will afford us the opportunity of judging as to the capabilities of American actors of sterling reputations, in contradistinction to numbers of those who have appeared here as "American actors," and of whose abilities such unfavourable impressions have been formed.

Mr. Edwin Adams, heralded as the great American tragedian, made his *debut* before a Melbourne audience on Saturday evening last at the Theatre Royal, in the old fashioned and all but obsolete play of Wild Oats. It was a most unfortunate selection. Why a man who, judging from his *repertoire*, undertakes to lick creation in the very highest walks of the drama, should make the acquaintance of a critical audience in the part of Sally Scraggs unsexed, is more than common astuteness can penetrate. Wild Oats, like all that was written by the author, John O'Keeffe, was only intended to amuse people; but it seems curious that it has not been long ago laughed out of existence. There does not appear to be an original character in the piece. The author evidently copied from the standard novels fashionable in his time. His Admiral Thunder, and his valet, John Dory, are taken from Peregrine Pickle, and the first-mentioned bears a remarkable resemblance to Captain Anthony Absolute, of the Rivals. The rakish peculiarities of Rover, no less than of the younger Thunder, are a reflex of English manners during the latter part of the last century, with which modern audiences are rendered familiar by Sheridan's inimitable comedy of The School for Scandal. Ephraim Smooth is a mild copy of Mawworm. With such materials to go upon, the result can be easily surmised. Mr. Adams does not appear by any means to advantage in the part of the Rover. Mr. Lawrence made a very unique John Dory. In the name of all that is traditional, why should he adopt such an attire for the representation of an old tar? It might do for a bold buccaneer, the details of whose costume are not inquired into, but that Jack Tar should appear in what looks like a short and not particularly clean petticoat is absurd beyond endurance. Mr. Greville's Ephraim Smooth is very laughable, the only drawback being that one is reminded of having seen the part, though under different names, so often, that the joke seems stale. Mr. Stuart O'Brien makes an excellent old fire-eating naval officer. Mr. Stuart Bolton, as young Thunder, had very little to do, and that he did in his customary colourless style. Miss Carry George did very fairly as the Lady Amaranthe, but the qualities of her acting are altogether negative. On Thursday the programme was changed, Mr. Edwin Adams appearing as Hamlet to Miss Kate Douglass's Ophelia. Mr. Adams, with unwearying skill and many delicate touches, gracefully sketches a portrait no one can help recognising as that of Hamlet. With a natural, pleasing carriage, varying gesture (free from staginess), and well balanced voice, he carries his audience through the long and arduous piece, portraying doubts and fears, exhibiting indignant passion, and simulating madness with artistic effect. The inflections of his voice, the expressions of his face, and each step he takes, show that he has studied every word of the great play, he suits the action to the word and the word to the action so admirably. Towards the close of the tragedy Mr. Adams appeared to be suffering from exhaustion, and in the graveyard scene he fell somewhat short of the high intellectual standard he had set up in the recitation of the soliloquy, the chamber and other scenes, but as a whole he played the part with artistic skill. Mr. Harwood's ghost was an admirable piece of acting. Mrs. Bryer does not make a good queen, and Mr. Lawrence, as the King, drawled in a monotone that was quite distressing. Mr. Appleton, as Laertes, did excellently well, and Miss Kate Douglass (Ophelia), described in the bill as "a young juvenile actress," proved a decided acquisition to the company. Enoch Arden ... to be produced on Monday, and may be looked forward to with pleasurable expectation, but we hope that the public will be afforded many opportunities of seeing Mr. Adams in Hamlet again, and

V. R.

THE GREAT RENOWNED AMERICAN WIZARD

PROFESSDR HARRISON,

THE WONDER OF THE WORLD,

Has now arrived in this Town to astonish the Citizens with his

WONDERFUL TRICKS OF MAGIC,

Professor HARRISON begs to inform the Inhabitants of this place not to compare his Wonderful Tricks of Magic to others, as he has Performed before THE ROYAL FAMILY and the DUKE OF HAMILTON for Two Nights in succession.

Professor HARRISON will Challenge any man in England, Ireland, or Scotland, from ONE to FIVE HUNDRED POUNDS, to come forward and Perform any of his Great Tricks of Magic.

PROFESSOR HARRISON WILL

CUT OFF A MAN'S HEAD

AND PUT IT ON AGAIN.

HE WILL ALSO

HANG A MAN BY THE NECK UNTIL HE IS DEAD,

AND BRING HIM ALIVE AGAIN.

HE WILL ALSO

Transform a Gentleman into a Lady;

With 500 other Wonderful Tricks.

1861

ADMISSION:—Grown-up People, 6d.; Children under 12 Years of Age, THREEPENCE.

Doors Open at Half-past Seven, Entertainment to commence at Eight o'clock precisely.

V. R.

NOTICE!

IS HEREBY GIVEN, THAT A

REWARD OF £100!

WILL BE GIVEN, FOR THE

APPRECHENSION

OF DICK TURPIN AT

SMITH'S

MECHANICAL EXHIBITION

OF

MOVING FIGURES!!

Supposed to be the nearest to Human Nature that ever was Exhibited.

ROYAL KINGDOM OF LILLIPUTS

On a scale coeval with life. The Figures are habited in strict costume, move, speak, and act with a fidelity equal to human beings. Mr. Smith assures the public that his exhibition is entirely Theatrical, with the additional [illegible] attached to it, that the Characters of the Plays are supported throughout by FIGURES ONLY, but with the strictest resemblance to life. The greatest care has been taken in framing the Pieces, so that the morals of the younger branches may not be injured, and yet the more mature may witness those performances with pleasure. It has been established upwards of 100 years, and has given the most unqualified approbation, of which Mr. S has received testimonials in very flattering terms, from the most dignified persons in the Kingdom. So conscious is he of obtaining public approbation, that he pledges himself to return the admission money where dissatisfaction is expressed.

PROGRAMME OF PIECES.

One of the following Pieces will be performed each Evening :---

[illegible]

[illegible] of Kenilworth;
Or the [illegible]

[illegible]
Or, [illegible]

King [illegible]
Or the Death of [illegible]

TIPPO SAIB;
Or the [illegible]

DICK TURPIN;
Or his Bonny Black Bess.

ABDALLAH;
Or the Murdered Bride.

THE CASTLE SPECTRE;
Or the Midnight Hour.

THE [illegible];
Or the [illegible]

A TRIP TO CALIFORNIA;
[illegible]

THE [illegible] OF GENOA;
[illegible]

JACK SHEPPARD;
[illegible]

ST. GEORGE & THE DRAGON;
Or the Seven Champions of Christendom.

[illegible],
[illegible]

[illegible];
Or [illegible]

THE MOUNTAIN MAID
Or the [illegible] Rock.

AMBROSE GWYNETTE
[illegible]

And on the last [illegible] that Popular Drama,

MARIA MARTIN;
Or the [illegible] Red Barn.

ALSO, THE ROYAL

EATING & DRINKING FIGURE!

This Figure is particularly recommended to the Public.

Doors open at 6 o'clock. First Performance to commence at half-past 6.
The Second at half-past 8.

Prices of Admission, 6d. Back Seats 3d.

26/10/66

NEW SURREY THEATRE.

LICENSED by the LORD CHAMBERLAIN to Mr. RICHARD SHEPHERD, 7, The Terrace, Kennington Park, and Mr. WILLIAM CRESWICK 8, Bloomsbury Square, Actual and Responsible Managers.

OPEN FOR THE SEASON,

UNDER THE MANAGEMENT OF

Messrs. SHEPHERD & CRESWICK

THE T. P. COOKE PRIZE DRAMA

EVERY EVENING UNTIL FURTHER NOTICE.

38th 39th 40th 41st 42nd & 43rd NIGHTS

THE MAGNIFICENT AND WONDROUS SCENIC EFFECTS (BY GATES) AND GORGEOUS MISE-EN-SCENE, HAS NEVER BEEN EQUALLED.

THE NEW GALLERY now the Best and most Commodious in London.

NOTICE.——In consequence of the Enormous Outlay attending the Production of the PRIZE DRAMA, the FREE LIST will be Suspended, Public Press Excepted.

THE PERFORMANCES WILL TERMINATE ABOUT A QUARTER PAST ELEVEN.

MONDAY, OCT. 22nd, 1866, & during the week,

The Performances will commence at SEVEN o'Clock with an Original Comedietta by ROPHINO LACY, Esq., in One Act, entitled—

DOING MY UNCLE!

Timothy Crusty, Esq. ... **Mr. MACLEAN** **Charles Hopeful** ... (His Nephew)..... **Mr. A. NELSON**
Jack Symmons ... ... **Mr. JOSEPH IRVING**
Jessy Hopeful .. ... (with a Song) ... **Miss GOODALL**
Susan Tuckett ... **Miss ELIZABETH WEBSTER** **Grimy** .. **Mrs. MORTON BROOKES**

DURING THE EVENING THE BAND WILL PERFORM:—

OVERTURE ——"SIRENE"——*Auber.* VALSE ——"GRAFENBERGER"——*Gungl.*
CORNET SOLO—"THE STAR OF ENGLAND POLKA"—Performed by J. C. KENT, on DISTIN's Patent Light Valve Cornet
QUADRILLE——"FREIKUGELN"——*Voss.*

After which (at EIGHT o'Clock), the T. P. COOKE NATIONAL AND NAUTICAL PRIZE DRAMA,

TRUE TO THE CORE!

WRITTEN BY A. R. SLOUS, ESQ.

The subject of my story is the dawn of England's glory,
When her stripling navy smote, with mortal stroke, the giant Spain;
And her landsmen true and ready, show'd a front both bold and steady,
A front, whene'er a foeman comes, she'll surely show again.—*Old Sea Song*

On the afternoon of the 19th of July, A.D. 1588, a group of English Captains was collected at the Bowling Gree the Hoe of Plymouth, whose equals have never, before or since, been brought together, even at that favourite musterin of the heroes of the British Navy.—*Creasy's Fifteen Decisive Battles of the World.*

THE BOX SALOONS UNDER THE MANAGEMENT OF MR. STEPHEN SMITH.

The BRILLIANT SCENERY by Mr. GATES and Mr. GOWRIE, assisted by Mr. W. GAUNTLETT Mr ADAMS, and Numerous Assistants.
The New and Splendid Costumes of the Period by Mr. H. COOMBES, and Assistants. The Novel and Extensive Machinery by Mr. W. MATHER. The Elaborate Appointments by Mr. LLOYDS. The Gas Department under the Direction of Mr. HINKLEY. The Scientific Illusions by Mr. COX. The Armoury by Mr. WOOD, of Bow Street. The Music composed and arranged from Old English Airs of the Period, by Mr. A. SCHMUCK.
The DANCES Invented and Arranged by Mr. J. CORMACK.

ENGLISH.

Howard of Effingham ... (Lord High Admiral of England) .. **Mr ALFRED NELSON**
Sir Francis Drake ... **Mr C. ALLBROOK** } Sea Captains { **Sir John Hawkins** — **Mr EDWARDS**
Sir Walter Raleigh ... **Mr WOODFIELD** } Sea Captains { **Sir Martin Frobisher** — **Mr JOHNSON**
Sir Francis Walsingham ... (Secretary of State to Queen Elizabeth) ... ... **Mr C. LLOYDS**
Martin Truegold ...(A Devonshire Pilot, Keeper of the Beacon of Plymouth Hoe, and Host of the "Pelican")...**Mr CRESWICK**
Wallet ... ... (A Pedlar) ... ... **Mr SHEPHERD**
Geoffrey Dangerfield ... (A Jesuit Priest, assuming the name of Adam Musgrave) ... **Mr HENRY MARSTON**
Sir Gilbert Trevannion .. ... (Governor of Plymouth Citadel ... . **Mr C. BUTLER**
Sir Maurice Chudleigh } (Gentlemen of Devonshire in league to aid the descent of the Spanish Armada) { **Mr STRETTON**
Master Giles Tracy } { **Mr SMITHSON**
Master Stephen Welford } { **Mr FITZROY**
Shackle(A Gaoler)**Mr MACLEAN** **Fleming**(The Rover)**Mr DALTON** **Dick Merryweather** } Mariners { **Mr W. C. WILLIAMS**
Hugh Fletcher } Retainers of Sir Gilbert Trevannion { **Mr EDWARDS** **Clovelly Jack** } Mariners { **Mr HUMMERSTON**
Simon Lynn } Retainers of Sir Gilbert Trevannion { **Mr LEWIS** **Tom o'Bideford** } Mariners { **Mr FIELDING**
Elizabeth, Queen of England ... ... **Mrs MORTON BROOKES**
Mabel Truegold .. (Called the Rose of Devon,—Bride to Martin) ... **Miss KATE SAVILLE**
Marah ... (A Gipsy girl, surnamed Flash o' Fire) ... **Miss GEORGINA PAUNCEFORT**

SPANIARDS.

Don Diego de Valdez — (Admiral of the Castilian Division of the Armada) — **Mr R. F. EDGAR**
De Silva } ... — (Officers of "La Santa Fe") ... { **Mr HODGES**
Gomez } { **Mr HERRING**
English Mariners, Townspeople of Plymouth, Morris Dancers, Spanish Sailors, Soldiers, Gitanos or Spanish Gipsies, &c.

The SCENE is laid on and near THE COAST OF DEVONSHIRE. TIME —— JULY, 1588.

ACT 1. — — THE BEACON.

THE SUMMIT OF PLYMOUTH HOE. Gates

OLD ENGLISH MORRIS DANCE, arranged by Mr. J. CORMACK.

'Twas in Fifteen hundred Eighty Eight,
As a July sun went down,
With backward clang the bells they rang,
In the streets of Plymouth town.
And through the night, our beacon's bright,
Shed far and wide their glow,
To rouse Old England's sons to arms,
To meet the coming foe.—PLYMOUTH HOE. *A Ballad.*

ACT 2. — THE SPANISH SHIP.

THE MAIN-DECK OF "LA SANTA FE." Gates

DANCE OF GITANOS, arranged by Mr. J. CORMACK.

The Spanish ships sailed saucily,
Like Peacocks proud to see,
But their plumes were plucked, and their crests were cut,
When they look'd at this Countrie.—*Devonshire Old Song.*

ACT 3. — — THE REEF.

The ROCK of EDDYSTONE

(As it appeared in the 16th Century), WITH THE WRECK OF THE SPANISH MAN OF WAR, &c.,—SUNSET.—Gates.

Oh, a terrible place was the Eddy-Stone,
When thundered the surge on that rock so lone,
And never a lighthouse upon it shone,
To save poor souls from drowning.—THE DANGERS OF THE SOUND. *Ballad*

ACT 4.—SCENE 1. — THE RING.

THE RAMPARTS OF OLD PLYMOUTH CASTLE.-EARLY MORN

Guard well this Ring, Ianthe, in its circle,—
So tiny it might form the Elf-king's diadem,—
The mighty question of a life is compassed! **[Gowrie**
So little, yet so large. Have it in jealous keeping.—*Old Play.*

SCENE 2. THE HEART OF GOLD.

PLYMOUTH CITADEL.-THE COURTYARD

The rank is b t the guinea's stamp,
The man's the gowd for a' that.—*Burns.* **[Gates & Gowrie**

Private Boxes, £2 2s., £1 11s. 6d. and £1 1s., to be had at all the Libraries. Stalls, 3s. Dress Circle, 2s.
Upper Boxes, 1s. 6d. Pit, 1s. Gallery, 6d. SECOND PRICE to Boxes and Stalls at NINE o'Clock. Bonnets not admitted to the Stalls and Dress Circle. **Children in Arms not Admitted.**
Doors open at Half-past Six, commence at SEVEN.
Box-Office open from 11 till 4. Acting Manager, Mr. W. C. WILLIAMS. Treasurer, Mr. STEPHEN SMITH. Stage Director, Mr. DALTON, Machinist, Mr. T. LOWE, Jun. Conductor, Mr. A. SCHMUCK. Gas Department, Mr. HINKLEY. Bill Inspector, Mr. WILLIAM SPENCER, to whom all applications respecting the Bills are to be addressed.

[MERSER & GARDNER, Machine Printers, Kennington Cross, S.

10/9/66

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WILL OPEN FOR THE SEASON
UNDER THE MANAGEMENT OF
Messrs. SHEPHERD & CRESWICK
ON SATURDAY, SEPT. 8, 1866
WITH THE
T. P. COOKE PRIZE DRAMA!

Illustrated by BRILLIANT SCENERY with NOVEL EFFECTS, BY GATES.

NEW AND GORGEOUS DRESSES AND APPOINTMENTS! EXTENSIVE MACHINERY!!
AND AN EXTRAORDINARY CAST OF CHARACTERS!!!

THE GALLERY has been ENTIRELY REBUILT

By Messrs. PATRICK & Co., of Westminster Road, from Designs by F. W. PORTER, Esq., Bedford Square.

AND IS NOW THE MOST COMMODIOUS IN LONDON.

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Charles Hopeful	... (His Nephew) ..	**Mr. A. NELSON**, From the Theatre Royal Liverpool, his First Appearance
Jack Symmons	... ...	**Mr. JOSEPH IRVING**, From the Theatre Royal Haymarket, his First Appearance
Jessy Hopeful	.. ... (with a Song) ...	**Miss GOODALL**
Susan Tuckett	...	**Miss ELIZABETH WEBSTER**
Grimy	..	**Mrs. MORTON BROOKES**

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The DANCES Invented and Arranged by J. CORMACK.

ENGLISH.

Howard of Effingham ... (Lord High Admiral of England) .. **Mr ALFRED NELSON**

Sir Francis Drake ... **Mr WOODFIELD** } Sea Captains { **Sir John Hawkins** ... **Mr EDWARDS**
Sir Walter Raleigh ... **Mr C. ALLBROOK** } Sea Captains { **Sir Martin Frobisher** ... **Mr JOHNSON**

Sir Francis Walsingham ... (Secretary of State to Queen Elisabeth) ... ... **Mr SMITHSON**

Martin Truegold ...(A Devonshire Pilot, Keeper of the Beacon of Plymouth Hoe, and Host of the "Pelican")... **Mr CRESWICK**

Wallet ... ... (A Pedlar) ... ... **Mr SHEPHERD**

Geoffrey Dangerfield ... (A Jesuit Priest, assuming the name of Adam Musgrave) ... **Mr HENRY MARSTON**

Sir Gilbert Trevannion .. ... (Governor of Plymouth Citadel ... . **Mr C. BUTLER**

Sir Maurice Chudleigh } (Gentlemen of Devonshire in league to aid the descent of the Spanish Armada) **Mr BEATIE**
Master Giles Tracy } **Mr MATTHEWSON**
Master Stephen Walford } **Mr STEPHENS**

Shackle(A Gaoler)**Mr MACLEAN** **Fleming**(The Rover)**Mr DALTON**

Hugh Fletcher } Retainers of Sir Gilbert Trevannion { **Mr EDWARDS**
Simon Lynn } Retainers of Sir Gilbert Trevannion { **Mr STAMFORD**

Dick Merryweather } Mariners { **Mr W. C. WILLIAM**
Clovelly Jack } Mariners { **Mr C LLOYDS**
Tom o'Bideford } Mariners { **Mr HUMMERSTON**

Elizabeth, Queen of England ... ... **Mrs MORTON BROOKES**

Mabel Truegold .. (Called the Rose of Devon,—Bride to Martin) ... **Miss KATE SAVILLE**
(From the T.R. Haymarket, Strand and Olympic Theatres, her First Appearance here.)

Marah ... (A Gipsy girl, surnamed Flash o' Fire) ... **Miss GEORGINA PAUNCEFORT**

SPANIARDS.

Don Diego de Valdez ... (Admiral of the Castilian Division of the Armada) ... **Mr E. F. EDGAR**

De Silva } ... ... (Officers of "La Santa Fe") ... { **Mr GRACY**
Gomez } ... ... (Officers of "La Santa Fe") ... { **Mr C. HERRING**

English Mariners, Townspeople of Plymouth, Morris Dancers, Spanish Sailors, Soldiers, Gitanos, or Spanish Gipsies, &c.

The SCENE is laid on and near THE COAST OF DEVONSHIRE. TIME —— JULY, 1588.

ACT 1. — — THE BEACON.

THE SUMMIT OF PLYMOUTH HOE. Gates

OLD ENGLISH MORRIS DANCE, arranged by Mr. J. CORMACK.

'Twas in Fifteen hundred Eighty Eight,
As a July sun went down,
With backward clang the bells they rang,
In the streets of Plymouth town.
And through the night, our beacon's bright,
Shed far and wide their glow,
To rouse Old England's sons to arms,
To meet the coming foe.—Plymouth Hoe. *A Ballad.*

ACT 2. — THE SPANISH SHIP.

THE MAIN-DECK OF "LA SANTA FE." Gates

DANCE OF GITANOS, arranged by Mr. J. CORMACK.

The Spanish ships sailed saucily,
Like Peacocks proud to see,
But their plumes were plucked, and their crests were cut,
When they look'd at this Countrie.—*Devonshire Old Song.*

ACT 3. — — THE REEF.

THE ROCK OF EDDYSTONE

(As it appeared in the 16th Century), WITH THE WRECK OF THE SPANISH MAN OF WAR, &c.,—SUNSET.—Gates.

Oh, a terrible place was the Eddy-Stone,
When thundered the surge on that rock so lone,
And never a lighthouse upon it shone,
To save poor souls from drowning.—The Dangers of the Sound. *Ballad,*

ACT 4.—SCENE 1. — THE RING.

THE RAMPARTS OF OLD PLYMOUTH CASTLE.-EARLY MORN

Guard well this Ring, Ianthe, in its circle,—
So tiny it might form the Elf-king's diadem,—
The mighty question of a life is compassed!
So little, yet so large. Have it in jealous keeping.—*Old Play.* [Gowrie

SCENE 2. THE HEART OF GOLD.

PLYMOUTH CITADEL.-THE COURTYARD

The rank is but the guinea's stamp,
The man's the gowd for a' that.—*Burns.* | Gates

Private Boxes, £2 2s., £1 11s. 6d. and £1 1s., to be had at all the Libraries. Stalls, 3s. Dress Circle, 2s. Upper Boxes, 1s. 6d. Pit, 1s. Gallery, 6d. SECOND PRICE to Boxes and Stalls at NINE o'Clock. Bonnets not admitted to the Stalls and Dress Circle. **Box-Office open from 11 till 3. Doors open at Half-past Six, Performances commence at SEVEN. Children in Arms not Admitted. Stage Manager, Mr. W. C. WILLIAMS.** Treasurer, Mr. STEPHEN SMITH. Prompter. Mr. DALTON. Machinist, Mr. W. MATHER Gas Department, Mr. HINKLEY. Bill Inspector, Mr. WILLIAM SPENCER, to whom all applications respecting the Bills are to be addressed.

[MERSER & GARDNER, Machine Printers, Kennington Cross, S.

NEW SURREY THEATRE.

Licensed by the LORD CHAMBERLAIN to Mr. RICHARD SHEPHERD, Actual & Responsible Manager, 7 Terrace, Kennington Park.

The Public is respectfully informed that this Theatre will Open on

WHIT-MONDAY, MAY 21st, 1866,

UNDER THE MANAGEMENT OF

MDME. JENNY BAUR

FOR THE PRODUCTION OF

GRAND ENGLISH OPERA

On Whit-Monday, May 21st, and During the Week.

Will be Performed, for the First Time in this Theatre, (by permission of W. HARRISON, Esq.) M. W. BALFE'S Grand Romantic Opera, in Four Acts, entitled—

SATANELLA

OR, THE POWER OF LOVE.

Costumes by Mr. COOMBS, of the Royal Italian Opera, Covent Garden. Scenery by Mr. J. GATES.
Machinery by Mr. W. MATHER and Assistants. Properties by Mr. BRADWELL and Assistants.
Gas Department under the Direction of Mr. J. HINKLEY.

MORTALS.

Count Rupert	—	**Mr. W. PARKINSON**
Hortensius	(His Tutor)	**Mr. J. ROUSE**
Karl	(A Dependant of the Count's)	**Mr. CHARLES LYALL**
Bracachio	(Chief of a gang of Greek Corsairs)	**Mr. AYNSLEY COOK**
The Vizier	—	**Mr. T. J. ANDERSON**
First Pirate	—	**Mr. DE LANCEY**
Nobles	—	**Messrs. JAMESON & KIRBY**
The Princess Stella	—	**Mrs. AYNSLEY COOK**
Bertha	—	**Miss WOOD**
Lelia	(A Young Peasant and Foster-Sister of the Count)	**Miss FANNY REEVES**

IMMORTALS.

Arimanes	—	**Mr. CHARLES DURAND**
	AND	
Satanella	—	**Madame JENNY BAUR**

BOX SALOONS under the Management of Mr. STEPHEN SMITH.

ACT I.

—"Donor of this Lordly Fete."
TE AND CHORUS—"Thanks my Friends," ... Mr. W. PARKINSON,
J. ROUSE, Miss FANNY REEVES, and Mrs. AYNSLEY COOK
CHORUS—"Liberal Heart and Hand."
SONG—"Our Hearts are not our own to give," .. Miss FANNY REEVES
SOLO—"Of Life I have no care," ... Mr. W. PARKINSON
SONG—"Oh would she but name the day," ... Mr. CHARLES LYALL
GRAND SCENA—"What daring mortal has pronounced my name," Mr. CHARLES DURAND
DRINKING SONG—"The Glorious Vintage of Champagne," Mr. W. PARKINSON
RECITATIVE—"Myself once more," .. Madame JENNY BAUR
CAVATINA—"The Power of Love," ... Madame JENNY BAUR
CHORUS—GRAND FINALE.

ACT II.

RECITATIVE—"Ah me! how wretched," ... Madama JENNY BAUR
AIR—"Oh, could I but this heart enslave," ... Mrdama JENNY BAUR
ROMANCE—"An Angel form," ... Mr. W. PARKINSON
CHORUS OF PIRATES—"Rovers, Rulers of the Sea."
RECITATIVE—"My brave Companions," ... Mr. AYNSLEY COOK
SONG—"Rovers, Rulers of the Sea," ... Mr. AYNSLEY COOK
RECITATIVE—"Ah, me! too human my sad heart," Madama JENNY BAUR
BALLAD—"In silence, sad heart go," ... Madame JENNY BAUR
BRIDESMAIDS' CHORUS—"To Hymen's love crowned altar now."
GRAND FINALE AND CHORUS.

ACT III.

INVISIBLE CHORUS—"Upward from the nether world."
RECITATIVE—"Tho' the angry bolt has sped,"
GRAND DUET—"Master, pardon," ... Madama JENNY BAUR and Mr. CHARLES DURAND
SLAVE MARKET CHORUS—"Merry Tunis ope thy Mart."
SESTET AND CHORUS—"Oh, woe, despair."
FASCINATION SCENE (ARIETTA)—"Sultana, Zulema," Madame JENNY BAUR
RECITATIVE—"No rival shares a throne with me," Madame JENNY BAUR
CABALETTA—"Old man, thyself deceiving," Madame JENNY BAUR
CHORUS AND FINALE—"She wins the day."

ACT IV.

BALLAD—"Na Prise can Fate," ... Mr. W. PARKINSON
GRAND TRIO—"Dread Shadow, Speak," .. Madame JENNY BAUR Miss FANNY REEVES, and Mr. W. PARKINSON
SOLO—"What Joy is this," ... Madame JENNY BAUR
CHORUS—"Vengeance! Vengeance!"
RECITATIVE—"Demon Slave thy shape resume," ... Mr. C. DURAND
GRAND FINALE—"THE POWER OF LOVE."

THE BAND AND CHORUS SELECTED FROM THE PRINCIPAL THEATRES

Musical Director and Conductor - HERR MEYER LUTZ.

After the Opera on WHIT-MONDAY,

THE NATIONAL ANTHEM

WILL BE SUNG BY THE FULL STRENGTH OF THE COMPANY.

To conclude with the Popular Musical Farce of

WHY DON'T SHE MARRY?

Corporal Max ... ... Mr. T. J. ANDERSON
NaTeik ... ... Mr. J. ROUSE
Lissette Gierstien ... (With Songs) ... Miss FANNY REEVES

ON MONDAY NEXT, MAY 28th, WILL BE PRODUCED

MOZART'S Grand Opera of DON GIOVANNI,

IN WHICH
Miss IDA GILLIESS, of the Royal Opera, Covent Garden, will make her 1st Appearance

STGE MANAGER — — **Mr. EDWARD STIRLING,**
Stage Manager of Drury Lane, and Royal English Opera, Covent Garden.

GRAND BALLET, under the Direction of Mr. CORMACK. Prompter ... Mr. T. J. ANDERSON

Private Boxes, £2 2s., £1 11s. 6d., and £1 1s., to be had at all the Libraries. HALF-PRICE to Stalls, Dress Circle and Boxes at NINE o'Clock. Bonnets not admitted to the Stalls and Dress Circle. Box Office open from 11 till 3.

Doors open at Half-past SIX, Performances commence at SEVEN. Children in Arms not admited.

Bill Inspector, Mr. WILLIAM SPENCER, to whom all applications respecting the Bills are to be addressed.

MERSER & GARDNER, Printers, Kensington

BOX SALOONS under the Management of Mr. STEPHEN SMITH.

The Glowworm.

PROGRAMME AND EVENING NEWSPAPER.

No. 75.] LONDON, THURSDAY EVENING, OCTOBER 5, 1865.

ROYAL

PRINCESS'S THEATRE,

OXFORD STREET

Sole Lessee and Manager - - - MR. VINING, Upper Montague Street, Russell Square.

Fees to Box-keepers aboliehed.—Places may be eecured at the Box Office, at the usual charge.

THURSDAY, OCTOBER 5th, (and under approbation) during the Week,

The Entertainments will commence at Seven o'clock, with an Original Drama, in Four Acts, by CHARLES READE, Esq., taken from his Popular Novel and entitled.

IT IS
NEVER TOO LATE TO MEND,

N.B.—The Performance of which will occupy the whole evening.

THE ENTIRELY NEW SCENERY

BY MR. F. LLOYDS, Messrs. Hann, A. Lloyds, Parry & Assistants.

The Original Overture and Characteristic Music Composed and Arranged by Mr. CHARLES HALL.

Machinery by Mr. WHARTON. Dresses by Miss GOUTHIERE. Properties by Mr. BRADWELL.

THE DRAMA PRODUCED UNDER THE STAGE DIRECTION OF MR. VINING.

Mr. Winchester	Mr. TAPPING.
William Fielding	Mr. GASTON MURRAY.
Mr. Meadows	Mr. F. VILLERS.
Rev. Mr. Eden	Mr. J. G. SHORE.
Peter Crawley	Mr. DOMINICK MURRAY.
Fry	Mr. REYNOLDS.
Josephs	Miss LOUISA MOORE.
Abner	Mr. BENTLEY.
Hitchen	Mr. CHAPMAN.
Black Will	Mr. JAMES.
Jack	Mr. HUMMERSTON.
Groom	Mr. TRESSIDER.
George Fielding	Mr. GEORGE MELVILLE
Mr. Merton	Mr. H. MELLON.
Tom Robinson, *alias* Scott, *alias* Lyon,	Mr. VINING.
Isaac Levi	Mr. T. MEAD.
Hawes	Mr. C. SEYTON.
Evans	Mr. ALFORD
Jacky	Mr. S. CALHAEM.
Jeffries	Mr. R. CATHCART.
Bob Hudson	Mr. ANDREWS.
Jem	Mr. DOWLINS.
Carter	Mr. SWERDAN.
Susan Merton	Miss KATHERINE RODGERS.

Servants, Villagers, Savages, Policemen, Prisoners, Turnkeys, Lasses, Bridesmen, Bridesmaids, &c., &c.

PROGRAMME OF SCENERY.

ACT I.

FARM LIFE.

SCENE

THE GROVE FARM.

(Mr. F. LLOYDS.

"The Old House at Home, where my Forefathers dwelt."

ACT II.

PRISON LIFE.

"Abandon hope all ye who enter here."

Scene 1.—Mr. MEADOWS' STUDY.

SCENE 2.

TREADMILL

(Mr. F. LLOYDS.

Scene 3.—HALL OF THE PRISON.

SCENE 4.

CORRIDORS.

(Mr F. LLOYDS.

"IT IS NEVER TOO LATE TO MEND!"

ACT III.

LIFE IN AUSTRALIA.

"There, where beneath the Shepherd's lonely fold,
Australian pastures teem with burning gold."

Scene 1.—THE ABODE OF SUSAN MERTON.

Scene 2.—LOG HUT IN AUSTRALIA.

SCENE 3.—VIEW NEAR THE SHEEP RUN.

SCENE 4.

A RAVINE.

(Mr F. LLOYDS

Moonlight—The Break of Morn—The Rising Sun.

THE GREAT NUGGET!!!

ACT IV.

HOME AGAIN.

"Midst pleasures and palaces, wherever we roam,
Be it ever so humble, there's no place like home."

Scene 1.—MR. MEADOWS' STUDY.

Scene 2.—THE VILLAGE OF FARNBOROUGH ONCE MORE.

THE WEDDING.

N.B.—Box-office Open Daily from Ten o'clock until Five, under the Direction of Mr. WADDS.

Any person wishing to secure places, can do so by paying One Shilling for every party not exceeding Six, which places will be retained the whole Evening.

Dress Circle, 5s. Boxes, 4s Pit, 2s. Gallery, 1s. Orchestra Stalls, 6s. Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d

The Glowworm.

LONDON, THURSDAY EVENING, OCTOBER 5, 1865.

[*The Proprietors of* **The Glowworm** *have much pleasure in informing the audience of this Theatre that they are now able to supply them every evening with the Programme of the Performances, and all the News of the Day.*]

The Home Secretary has acceded to the petition and representations urged in behalf of Madame Valentin, and a pardon was received at Newgate last night by Mr. Jonas, the Governor, who immediately ordered her discharge.

We receive intelligence dated New York, Sept. 23. The President has recently signed a great number of individual pardons, and a system is said to have been adopted whereby the applic[illegible] disposed of with great dispatch. There are no further developments in relation to the trial of Mr. Davis. The Wirz trial still progresses. During the past few days additional testimony of cases of cruelty by the prisoner has been produced. The resolutions adopted at the various nominating conventions, both Democratic and Republican, throughout the North endorse the policy of President Johnson; and it seems indicated that, whatever may be the result of the elections, Mr. Johnson will receive the cordial support of the masses.

From Mexico we learn that President Juarez has fixed his residence at El Paso del Norte, and he had been received there with much enthusiasm. General Negrete, with one hundred officers, had left for the interior for the purpose of collecting and disciplining recruits. General Gonzales Ortega was hourly expected at El Paso, where he is to assume the duties of the Constitutional Presidency. According to the Constitution Juarez's term will expire on the 30th of November next, until which time General Ortega will act as Vice-President.

A man of the name of Gillings has been apprehended on the charge of having committed the Bromley murder.

The Edinburgh Races were continued this morning.

[illegible] marks on the prevalence of suicide from sentimental causes among the humbler classes. Since then a servant-girl, of the age of twenty-three, has been charged at the Clerkenwell Police-court with attempting to cut her throat. The evidence showed that disappointed love was the cause of the attempt, and it is singular that, while in the drawing-room young ladies submit to disappointments in affairs of the heart with apparent equanimity, downstairs, in the kitchen, the servant-girls are all for death and poison, like the true lovers in a penny ballad. Is instruction in French, German, Italian, the piano, harp, and use of the globes unfavourable to the development of that constancy and fidelity to one object which is the most charming feature in the female character? or, on the other hand, does the scouring of saucepans, the boiling of potatoes, the making of beds, and the washing of door-steps, over-refine the sentiments and deafen the ear and the heart to the consolations of philosophy and religion? Why should Lady Clementina satisfy her mind with a fit of sulks and the volumes of Tennyson, while Betty snatches desperately at a carving-knife?

Unpleasant though the subject be, attempted self-destruction has sometimes a humorous side, and the excuses and evasions of would-be self-murderers when they have awakened to a consciousness of their folly are often comic in the extreme. An odd-looking man was brought up on Tuesday, charged with throwing himself into a pond near Clapton-common. A policeman ran to his assistance, and the man desired him to "let him be." On being asked what he had to say, he denied the charge of attempted suicide, and defended himself with a circumstantial minuteness and particularity worthy of Monsieur Balzac's famous "Vautrin." He said, "I do not deny that I was in the water. No! The question is, how I came there!" Doubtless the prisoner remembered the famous argument of the gravedigger in *Hamlet*, and wished to prove that he had not intended to drown himself "willingly." "Passing the pond," he went on to say, "I was attacked by a bleeding at the nose, and *well knowing from medical advice* that water was the best thing to stop it, I retraced my steps to bathe my nose in the pond. Now, I wear *concave glasses, which fearfully diminish in power*. I stepped over what I thought was the edge of the pathway, but which, in fact, was the edge of the pond; put my foot on the bottom of one of the rails, lost my perpendicular, went head foremost, and turned right over into the water. I saw the policeman, and said, 'Let me alone; I'll be with you immediately.' *I well knew the secret of lying quiet on the water*, and I floated—rowing myself gently along with one arm, *for the other is paralysed.*"

This, whether the exact truth or an after-thought at the police-station, is the most ingenious defence ever set up against a charge of suicide. The sciences of medicine, optics, and aquatics are brought to bear upon the case, and the paralysed arm is a stroke worthy of a Fitzroy Kelly. The prisoner described himself as an artist. After this minute and elaborate account of how he got into a pond, it must be confessed that, whatever his profession, an Old Bailey barrister of extraordinary power has been lost in him.

NAVAL AND MILITARY.

We understand that Captain Galton is about to resign his present appointment as Assistant Under Secretary of State for War, having been offered the post of Chairman of Committees to the Board of Trade. His successor at the War-office has not been named, but it is expected that the vacancy will be filled up by promotions in the department.

The Duke of Cambridge left the residence of General Ellis at Dover, early this morning, and proceeded to Shorncliffe Camp, which his Royal Highness will inspect to-day. The Duke is expected to return to London this evening.

The death of Major-General John Macduff, C.B., late commanding the Oudh Division, Lucknow, has been reported at the War-office.

Some interesting experiments with Mr. Beardslee's torpedoes took place at Chatham yesterday afternoon, in the presence of the Duke of Somerset and the Lords of the Admiralty. The sailing-vessel Terpsichore had been moored in the stream about two miles from the dockyard, and two of the small torpedoes, containing about 70 [illegible] of gunpowder, were placed under her. On the electric spark being applied, the explosion which followed proved the value of Mr. Beardslee's invention. The old ship immediately heeled over on her side, and disappeared in the water. Larger torpedoes were afterwards exploded, which, although in deep water and embedded in the mud, threw a column of water upwards of 200 feet into the air. A large crowd of boats of all kinds came out to witness the experiments, and it was with great difficulty that they were prevented from venturing within a dangerous distance of the torpedoes.

The ship Agincourt, built by Messrs. Laird of Birkenhead for the Government, is now ready for the first-class of the steam-reserve at Devonport, and will shortly be removed from Hamoaze into Keyham Yard.

Advices from Malta, dated the 28th of September, state that a change in the weather had taken place, and much rain had fallen. The cholera was decidedly on the decrease, no case having occurred in Valetta for three days. The total number of deaths among the troops at the station is 130. Her Majesty's ship Tyrian had sailed from Malta for Leghorn with mails for the fleet.

The following appointments and promotion were made at the Admiralty yesterday:—

Appointments.—Lieutenants.—William G. Scott, Robert H. C. Lawson, and Charles J. Anson, to the Bristol.

Master.—John T. E. Webb, to the Bristol.

Midshipman.—Hon. E. A. T. Perry, to the Prince Consort.

Promotion.—To be First-class Assistant Engineer.—W. B. Cleverly.

GOSSIP.

We understand that the vacant Ribbon of the Order of St. Patrick is about to be conferred upon the Earl of Charlemont.

Professor Longfellow has recently completed an English blank verse version of the "Divina Commedia" of Dante.

The "What Cheer House," an hotel in San Francisco, advertises among other attractions that it offers for the use of its inmates a well selected library of 5,000 volumes.

Gustave Doré's great masterpiece—viz., the Illustrated Bible—upon which he has been engaged for the last four years, is now on the eve of completion. Messrs. Cassell, Petter, and Galpin have purchased the engravings for their sole and exclusive use in the English language, and their edition of this great work, for England and America, will be shortly announced. The illustrations will consist of 230 large page drawings, the cost of their production being upwards of £15,000.

Mr. Beresford Hope's election expenses at Stoke-upon-Trent are returned at £3,024 9s. 9d. The expenses of Mr. Adderley and Lord Ingestre in the North Staffordshire contest were £7,712 16s. 10d., and of Mr. Buller, £6,993 2s. 5d.

The *Kreuz-Zeitung* announces that the Procureur du Roi at Berlin is preparing to prosecute, according to the prescriptions of the Prussian Penal code, all falsifiers of French wines. The main object is to prevent the fraudulent composition of such named liquors by mixing water with vinegar, currants, wortle-berries, cream of tartar, &c., without a drop of the juice of the grape.

In High-street, Marylebone, and its neighbourhood, considerable improvements have recently taken place in the construction of the houses and the thoroughfares, in consequence of the leases on the estate, which is a portion of the property of the Duke of Portland, having fallen in. In High-street a large number of houses and shops have been built on the east side which are of a much superior character to those which were formerly there, while the line of houses in Nottingham-street, leading from the Marylebone-road to Paddington-street, adjoining, has been considerably widened. In other parts of Marylebone where the leases have fallen in similar improvements are taking place.

SUICIDE OF A WOMAN IN THE THAMES.

[This Day.]

This morning, between twelve and one o'clock, a woman named Esther Wilmott, aged twenty-nine years, committed suicide by jumping into the river under circumstances of singular deliberation. The deceased was a widow, but she lived with a young man at 4, Oak-terrace, Limehouse. Last night she was out with him and others drinking at a public house. Upon their way home after midnight she went on before them, and turning aside near the Kidney-stairs, took off her bonnet and shawl. As her companions were coming up she turned round, and coolly jumped into the water. They obtained the oars of a boat and got her out in a few minutes. She was still alive, though quite insensible.

Mr. Jones, surgeon, was called to her, and he endeavoured to restore consciousness, but without avail, and she died in half an hour. There appeared to be no motive for the suicide beyond an apparent wish to show her companions that she was not afraid to drown herself.

It is remarked by the police at the waterside, as a characteristic circumstance, that nearly every female who throws herself into the water is careful to divest herself of her bonnet and shawl, which are placed on the ground in such a manner as not to be in the least damaged.

THE TURF.

THE CAMBRIDGESHIRE.

By PHOLUS.

"Coming events cast their shadows before."

This race, set for the Houghton Meeting, has already attracted some attention, and a good many books are open on it, there being every prospect of a large field coming to the post. Gladiateur is top weight with 9st 12lb, an impost which I cannot think he has any hope of successfully bearing to the front up the severe hill. The public back him, and with such a strong party behind him as he has, he may see hedging; beyond that I have no fancy for him. Bacchus is doing work, and if fit and wanted on the day will take some beating. Regalia, The Duke, Breadalbane, Zambesi, and Red Earl ran in the Leger; of these I should alone stand The Duke, who, on his form with Archimedes, is not out of the hunt; but I must look elsewhere than in this division for the winner. Copenhagen was freely supported previous to the appearance of the weights; since their publication he seems to have got his quietus; still, 8st will not stop a good four yr old. He was as fat as a bullock when last he ran at Stockbridge, and I yet entertain an idea that there are more unlikely things twixt heaven and earth than the resurrection of Copenhagen in the market.

Running down the list, Historian, 4 yrs, 7st 12lb, next catches my eye. He is a good horse when wanted; and should a move be made in his favour, your subscribers should follow suit. Gontran, 7st 5lb, if sent over, will beat all the French horses, and has a chance to give Major Fridolin a turn he deserves. Paris, though fairly handicapped, will find the hill a stopper. Count Cavour, 7st 4lb, is, to my thinking, better in this race than in the Cesarewitch. I cannot forget his running in last year's City and Suburban. Zephyr is also another whose chance I esteem more in the short than in the long race. Of Merry Wife I hear good accounts. She has improved of late, and I fancy will shortly figure in the market, if not in the race. Acolyte is a good horse when wanted; but the party were forestalled in the Great Eastern, and the pen put through his name. It would, therefore, be unwise to put one's finger in the pie till one knows helping oneself is permissible. Lampoon is spoken of as one of Saxon's good things; but this also is a horse I cannot advise your subscribers to interfere with till they see how the land lies. Of Custard Castle I hear good accounts from my Newmarket correspondent, and his owner cannot complain of the weights; and from other sources of information I may add that I hold this horse's chance to be one of the best. Sister to the Drake is another light-weighted one; her best performance last year was beating Bradamante in a match across the flat at even weights—no mean performance; I have no doubt the daughter of Stockwell will take her part. Victory, 3 yrs, 5st 7lb, I have a great liking for, and it will not surprise me to see this turn out another of Hodgman's good things. Time will show.

I have touched somewhat lightly on this handicap, as no very definitive resolves have as yet taken place, and in many instances the result of the Cesarewitch will materially influence, owners giving a reliable guide to go by. Meanwhile, be assured I shall keep your subscribers informed to the moves of the day. On Saturday I will forward you my final remarks on and selection for the Cesarswitch, with a list of the probable starters and the jockeys.

THE LOSS OF LIFE NEAR THE MANSION HOUSE.

CORONER'S INQUEST.—This Day.

At eleven o'clock Mr. Payne, Coroner for London and Southwark, opened an inquest in St. Bartholomew's Hospital on the body of Elizabeth Bath, who was killed by being run over by a van belonging to Messrs. Gilbey, wine merchants, of Oxford-street.

Mr. Broughton attended to watch the case on behalf of the men in charge of the van.

Major Ashburnot, R.A., was also in attendance to hear the evidence.

Mr. Inspector Foulger attended to watch the case on behalf of the City Police authorities.

The jury having answered to their names, and a foreman chosen, they proceded to the dead-house to view the body, and upon their return the following evidence was taken:—

Edward Ellis, of 15, Woodstock-street, Notting-hill, said that he was road-inspector to the General Omnibus Company. On Monday afternoon, about half-past four, he was standing by one of the obelisks nearest the Mansion House. There are three obelisks altogether at that part of the thoroughfare. Whilst standing there he saw the deceased and another female coming in the direction from Princes-street towards King William-street, and when within three yards of the obelisk he was standing at, the two females stumbled and fell heavily. Nothing touched them before they fell. One was a yard or half-a-yard from the foremost one. The foremost of the two received no injury. The wheel of the van appeared to go over the side of her face. The person present who gives his name as John Bringinshaw was driving. He pulled up very short the moment the fore-wheel went over her face, and in pulling back the same wheel went over her head. The horse appeared to be walking at the time. He did not notice whether he was trying to pull up the horse before the wheel went over her, but he noticed that he did so when the wheel went over her. Two police-constables came and picked her up between the hind and fore wheel.

By the Coroner: The wheel did not go right over her head, but upon it.

By Mr. Broughton: He believed that they stumbled at the same time. He did not notice that the driving boy was on the outside of the van. He had frequently seen heavy laden vans in greasy weather put on skids. He saw no act that he had omitted to prevent the recurrence. The van was heavily laden, but not unnecessarily. It appeared to contain six half pipes of wine.

Charles Horniblow, of 3, Kensal-place, Kensal-green, time keeper to the General Omnibus Company, said that he was standing on the kerb, near the last witness, when he saw two females fall down, one with her feet towards the Mansion-house.

[The inquiry was being proceeded with when we went to press, and the remainder of the evidence will be found in a later edition.]

Borough of the Tower Hamlets Registration.—This morning Mr. W. Hull Terrell held his court for the revision of the list of voters for the Tower Hamlets borough, in the Court-house, Wellclose-square. The constituency in this borough is essentially Liberal, there being no political partisanship. The revising barrister's duties were rendered comparatively light; the only noticeable feature in the revision was the great increase in the number of voters as compared with last year's register, which is caused by the number of dwellings recently erected within the borough.

LATEST TELEGRAMS.

[REUTER'S EXPRESS.]

AMERICA.

(Per City of New York.)

NEW YORK, Sept. 23 (Noon).

A vigorous political campaign is in progress throughout the country, and the interest manifested in the approaching elections is very great. The resolutions adopted at the various nominating conventions, both Democratic and Republican, throughout the North endorse the policy of President Johnson; and it seems indicated that, whatever may be the result of the elections, Mr. Johnson will receive the cordial support of the masses. There are, however, unmistakeable indications that a formidable opposition will be developed in Congress, Radical leaders of both houses having distinctly announced their intention of vigorously urging a sweeping confiscation of rebel property and the enfranchisement of the negro. Against the adoption of such measures the President stands clearly committed.

THE CONVENTIONS.

The election of delegates to the North Carolina Reconstruction Convention, to be held on the 2nd of October, took place on the 21st inst. The result has not been announced. The military authorities had previously issued orders forbidding enlisted men or officers of the army visiting the polls, or even leaving camp during the election, except in case of necessity; but it was, however, enjoined upon military officers to see that order was preserved throughout the State. No disturbance was apprehended.

Governor Perry, of South Carolina, in a despatch to President Johnson, announces the repeal by the Convention of his State of the ordinance of secession. The governor's recommendation for officially recognising the abolition of slavery has been favourably reported upon, and will, it is supposed, be adopted, together with his recommendations for equalising representation and electing presidential electors and State officers by direct vote of the people.

The Alabama Reconstruction Convention has authorised Provisional Governor Parsons to order an election for members of Congress. The election for Governor and other State officials is to be held on the 6th of November, and the election for Congress men may, perhaps, be ordered some time in October.

The Republican State Convention of New York assembled at Syracuse on the 20th instant. General F. C. Barlow was nominated for Secretary of State, General Martindale for Attorney-General, Colonel Howland for State Treasurer, and Thomas Hillhouse for Comptroller. These nominations were made unanimously. The resolutions adopted express confidence in President Johnson, an entire approval of his policy of reconstruction, and pledge him a cordial support, advocate negro suffrage, maintain that the national debt shall be held as a sacred obligation, but that no liabilities incurred in behalf of the rebellion should be recognised. The proceedings of the Convention were enthusiastic but harmonious.

The Wisconsin Democratic State Convention assembled at Madison on the 19th inst., and nominated Hon. H. C. Hobart for Governor. The resolutions, adopted cordially, endorse President Johnson's reconstruction policy, pledge him support, oppose negro suffrage and the suppression of the *habeas corpus* writ. A number of prominent speakers were present, their speeches corresponding in spirit with the resolutions. One speaker advocated a general reduction in the tariff rates.

PARDONS TO REBELS.

The President has recently signed a great number of individual pardons, and a system is said to have been adopted whereby the applications are disposed of with great despatch. It is reported that Mr. Johnson now only withholds pardon from persons against whom serious special charges are pending. The extreme clemency he has shown has resulted in converting a number of the most prominent leaders of the rebellion into vigorous and useful friends of the National Government, and their assistance in the work of reconstruction is generally recognised as valuable.

There are no further developments in relation to the trial of Mr. Davis.

THE WIRZ TRIAL.

The Wirz trial still progresses. During the past few days additional testimony of cases of cruelty on the part of the prisoner has been produced. The defence will open in a few days, and a large number of witnesses will be produced. Captain Wirz is said to be in a dying condition, and while in court is compelled by weakness to lie upon a lounge. During yesterday's proceedings he became completely exhausted, and was with difficulty restored. He is said to be confident of establishing his innocence. Judge Advocate Chipman yesterday produced an order addressed by General Winder to Dr. Hopkins, showing that the Richmond authorities were made aware of the condition of the Andersonville prison, and that they had authorised General Winder to apply the needful remedies.

MEXICO.

Advices from El Paso, Mexico, to the 2nd inst., state that President Juarez was still there. General Negreti, with one hundred officers, had gone to the interior for the purpose of collecting and disciplining recruits, and it was asserted that he would be able to raise quite a large force. The Mexican Minister at Washington furnishes a letter from Juarez, which represents the prospects of the Republican party to be by no means hopeless. The letter, which is dated El Paso, August 17th, after announcing the determination of the writer to maintain himself on Mexican territory, says:—"The enemy, in bringing his strength into this State, has weakened his line from the interior. Our forces have commenced attacking him in detail with good success, following strictly the system of avoiding open battles, and of not allowing ourselves to be shut up in towns. It will be difficult for the enemy to follow us here, and should they do so, it will be without avail. They will not succeed in destroying the Government, which will only remove to some convenient point within the national territory, while they will have increased the distance to five hundred leagues from the capital of the so-called empire, in the defence of which, now that our forces are about to open an active campaign, they will be unable to assist. All the chiefs are of the opinion that the time for attacking the enemy with su[illegible]ss has arrived, for the reason of his weakness through the large distance over which his lines extend. I shall so[illegible] be able to write to you, and confirm the correctness of [illegible] calculations."

THIS DAY'S POLICE.

WORSHIP-STREET.

THE POOR AT THE EAST END.

Two persons were brought before Mr. Ellison by the police, for being found sleeping in the open air. It appeared that they had not any visible means of support, and were refused admission into the workhouse of Whitechapel.

The worthy magistrate, apparently very indignant, desired that one of the authorities of the workhouse should attend and explain.

Richard Sadler, acting or assistant porter at the porter's lodge, came instead, and in reply to Mr. Ellison's question why an admission had not been granted, said, "Because the casual ward was full."

Mr. Ellison: Then they should have been taken into the workhouse. By law, every poor person desiring shelter has a right to it at a workhouse; that is fully understood as having been ordered by the Poor-law Board. (Mr. Ellison read that portion of the clause relating thereto.) If there is not room, sufficient room should be provided, and the guardians have not done their duty in neglecting it; the sooner such accommodation is ready for poor persons the better, and perhaps you will be good enough to tell them what I have said to you.

The matter then dropped.

CLERKENWELL.

A POLICE-SERGEANT CHARGED WITH ASSAULTING A TRADESMAN.

Police-sergeant *Henry Aunger*, 18 G, was summoned for assaulting Mr. George Ballard, a furniture dealer, of St. Luke's.

Mr. Ricketts, solicitor, of Frederick-street, Gray's Inn-road, defended.

The complainant stated when he took out the summons that there was a fire in Wilderness-row, and that, when attempting to go to his own house, the defendant took hold of him, and pushed him against the wheel of the fire-escape with such force that his ribs were broken. He also said that he had not given the defendant any provocation. To-day the complainant did not appear to support his case, and

Mr. Ricketts said that, before the summons was dismissed, he must ask for full costs, for it was not to be tolerated that officers who were only doing their duty should be subjected to such annoying, vexatious, and costly proceedings as that of having to defend their character and position every time that a person who was half drunk chose to feel himself annoyed. The defendant had been in the force eight years, and this was the only report against him; and he was well known at this court as a quiet, respectable, and trustworthy officer. He (Mr. Ricketts), in asking for costs, might call the attention of the court to the fact that he had no less than nine witnesses in attendance to disprove the complainant's statement.

The Magistrate said he had always considered the defendant a well-conducted officer, and in dismissing the summons he should make an order on the complainant to pay to the defendant £2 2s. as costs.

THE BROMLEY MURDER.

APPREHENSION OF THE SUPPOSED MURDERER.—LATEST PARTICULARS.—This Day.

The police, since the Government reward of £100, have been most actively engaged in seeking after the alleged murderer of the man Thomas Underline, the excavator who was so brutally murdered by several navvies at Bromley, as already reported.

Yesterday morning Inspector Kerressey, of the K or Bow division, apprehended a navvy named Noah Gillings, who was examined last night at the Thames Police-court, Arbour-square, Stepney, before Mr. Paget, the presiding magistrate. Evidence was offered precisely similar to that taken before the coroner for Middlesex, when the prisoner, who denied the charge, was remanded for a week.

The accomplice, Palmer, *alias* "Bob," is at Bristol, and it is fully expected that he has also been apprehended by this time.

MYSTERIOUS DEATH ON A RAILWAY.

Yesterday Dr. Lankester held an inquest at the Clarence Tavern, Seven Sisters'-road, near Holloway, on the body of George Hart, aged 19, who was killed on the Great Northern Railway, on Friday night last, under very mysterious circumstances.

Elizabeth Hart, of Lowestoft, said she was the wife of the deceased, and that was the first anniversary of their wedding-day. He left her last Monday week in order to get work in London as a labourer with his brother. She heard of his death on Saturday morning.

Richard Osborne said he was an engine-driver on the Midland Railway. About half-past eight on Friday night he was proceeding with a train from St. Pancras Station to Leicester, and when pulling up at the Seven Sisters'-road Station he saw the deceased in the six-foot. He narrowly escaped being knocked down by the side-rods of the engine. At the same time witness saw the 8.25 train into London approaching. Witness shouted to deceased to look out. At that moment deceased stepped on to the four-foot, on which the train was coming, and it overtook him.

Mr. Francis Blackburn stated that on last Monday week the deceased came to him and wanted work. He obtained work on Friday morning last. He was a very sober man. Witness found that he left work at twelve o'clock that day and never returned. On the previous Wednesday he went out and lost himself, although he had an address of where he lived with him.

John Knapp, a signalman, searched the body of deceased, and found an empty purse and some odd bits of paper.

Dr. Cotton deposed to being called to see the body of deceased. He was lying on his back in the six-foot. He had sustained severe injury to the head, the back part of the skull being smashed in and the brains protruding. A large quantity of blood had escaped from the wound. The cause of the death was fracture of the skull and laceration of the brain.

The Coroner and jury thought it most mysterious that deceased having just got work should absent himself after a few hours, and that no means were known as to how he got on the line.

Ultimately a verdict of "Accidental death" was returned.

To show the comparative value of slavery and freedom to a country, Georgia, a slave state, in 1860 had 26,650,490 acres of land, valued according to the report of the census at 157,587,732 dollars. Indiana, a free state, had 16,382,292 acres, of the value of 853,712,175 dollars.

SPORTING.

[In our later editions we give the running, and the betting price at the start, of the winner and favourite of every race.]

[BY TELEGRAPH.]

ROYAL CALEDONIAN HUNT.

THIS DAY.

St. Leger (one mile and three-quarters; run 1.30).—Zambesi, Brown Bread, Elland, Elpha, and Lozenge are here.

Yeomanry Plate (run 2.15).—Antiquary, Little Cob, Enfield, Mignon, Emperor, Baldy, M. Quincy, and Louis Napoleon are here. Several others are in the neighbourhood.

Lothian Handicap (one mile and three-quarters; run 3.0).—Wyndham, Newchurch, Moose, Clown, Crisis, Summerside, Zambesi, Helen, Lozenge, Cutaway, Iconoclast, Avenger, Siva, Wharfinger, Olmar, Madame Tagliafico, New York, Our Jim, Tring, Curtain Lecture, Sweet Jessie, and Bendigo are here.

Licensed Victuallers' Plate; run 3.15. } Entries not closed at
Waterloo Plate; run 5.0. } midnight.

Entries for Her Majesty's Plate (two miles and a half, run 4.15).—Cutaway, Durham, Elland, Clown, Brown Bread, and Regalia are here.

Buccleuch Handicap.—The objection to Cutaway for crossing will be decided this day.

BETTING AT THE VICTORIA CLUB.

[THIS DAY.] Two P.M.

Cesarewitch.

6 to 1 agst	Salpinctes (t and off)
10 to 1 —	Alabama (t for £350)
10 to 1 —	Ostregor (t and off)
25 to 1 —	Pearl Diver (t and off)
25 to 1 —	Zephyr (off)
25 to 1 —	Count Cavour (off)
28 to 1 —	Calista gelding (off)
40 to 1 —	Edinburgh (t and off)
40 to 1 —	Lansdown (w)
40 to 1 —	Breeze (off)
50 to 1 —	Morris Dancer (off)
66 to 1 —	Solon (t)
1000 to 15 —	Defy (t and w)
1000 to 15 —	Endsleigh (w)
100 to 1 —	Union Jack (off)
100 to 1 —	Suspicion (off)

20 to 1 Union Jack does not start (off)

500 even laid on Calista gelding against Zephyr.

Cambridgeshire.

100 to 8 —	Gladiateur (off)
1000 to 60 —	Custard Castle (t and w)
100 to 6 —	The Duke (off)
500 to 20 —	Salpinctes (t)
30 to 1 —	Ostregor (t)
1000 to 15 —	Zephyr (w)

CITY.

TWO O'CLOCK.

FURTHER UPWARD MOVEMENT IN THE BANK RATE OF DISCOUNT.

The Directors of the Bank of England, at their weekly court held this morning, have decided upon raising the minimum rate of discount from 5 per cent., to which point it was raised on Monday, to 6 per cent. This advance of 1 per cent., following so close upon the two previous advances of ½ per cent., has caused a good deal of excitement and considerable discussion in the City. The position of the Bank, as shown by the figures of the return to be published this evening will, no doubt, fully justify the directors in the stringent measures they have adopted, and the evident determination on their part to raise the foreign exchanges to a point that will attract bullion, as well as thoroughly check the speculation that was commencing in the Liverpool Cotton Market. As this movement was altogether unexpected, the bankers and brokers are much puzzled how to act, and refuse to work with anything like freedom, even at the advanced rate. On the Stock Exchange short loans are in demand at 5½ to 6 per cent., the supply of money in this quarter also being very limited.

The value of all classes of securities has of course suffered, and the markets generally are flat, at an average fall of ¼ per cent.

Consols are now quoted 89⅞ to 9 for money, and 89 to ⅛ for October account.

Foreign Stocks are heavy, at the following quotations:—Mexican, 25¾ to 6; Do. New, 24¾ to 5; Turkish Consolidés, 48⅞ to 9; Do. Five per Cent. 44 to ½; Spanish Passive, 29¼ to ½; Certificates, 14¼ to ½; Italian, 63⅝ to ⅞; Confederate, 6½ to 7½; and Brazilian Scrip 3½ to ⅝ prem.

English Railway Stocks are lower, in sympathy with the general movement. London and North Western, 123 to ½; Great Western, 63¾ to 4¼; Midland, 124½ to 5; Lancashire and Yorkshire, 120 to ½; Metropolitan, 136½ to 7; and Great Northern A, 147½ to 8½.

Alliance Bank Shares are dull at 6¼ to ¾ prem.

In the Foreign and Colonial Railway Market, Great Western of Canada have reacted to 15¾ to 16; Luxembourg are steady at 15⅜ to ⅝; and Dutch Rhenish at 8 to ¼ prem.

In American Securities Five-Twenty Bonds are quoted 69¼ to ½; Illinois Shares, 84¼ to ¾; Erie, 60¼ to ½; ditto New Bonds 2⅞ to 3⅛ prem; and Virginia Six per Cents. 45 to 6.

Finance Shares are steady. Crédit Mobilier are firm, at 4⅜ to ⅝ prem; London Finance, 8⅛ to ⅜ prem; General Credit, 1⅞ to 2 prem; Imperial Mercantile, 2⅛ to ⅜ prem; and International, 1⅜ to ⅝ prem.

Miscellaneous Shares are dull. Overend, Gurney, and Co., 6⅞ to ⅝ prem; Hudson's Bay, 16 to ¼; and Millwall Iron, ⅛ to ⅜ prem.

Two Fatal Accidents.—This morning Miss Emma Humfriss, daughter of Mr. Humfriss, coal merchant, Edgware-road, expired from the effects of severe burns, occasioned by her dropping off to sleep last night while reading in bed, when the candle by the light of which she had been reading fell, and ignited the bedding. A little boy, aged four years, son of Mr. Etherstone, carver and gilder, Brecknock-street, Camden Town, swallowed a peach-stone this morning. It stuck in his gullet, and before surgical assistance could be obtained he was suffocated.

The Glowworm,

(OF WHICH THIS IS A CONDENSED EDITION FOR THE CONVENIENCE OF PLAYGOERS.)

THE NEW EVENING PAPER,

CONTAINS

THE VERY LATEST NEWS OF THE EVENING:—

POLITICAL, MUSICAL, THEATRICAL,

LEGAL, ARTISTIC, FASHIONABLE, SPORTING,

AND THE RESULTS OF THE DAY'S RACES; ALSO

THE LATEST EVENING TELEGRAMS.

LEADING ARTICLES ON GENERAL SUBJECTS.

ORIGINAL CRITICISMS OF NEW BOOKS, &c.

THE GOSSIP OF THE DAY

IS ALSO TO BE FOUND IN THE COLUMNS OF

THE GLOWWORM.

The Paper has no Political bias, it being the aim of the Proprietors to supply the Public with a really genuine Evening Journal, at a low price, printed on good paper, and in clear type.

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THE GLOWWORM,

ONE PENNY.

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Managers, - B. WEBSTER and F. B CHATTERTON.
LICENSED BY THE LORD CHAMBERLAIN

LAST 5 NIGHTS
OF
THE RAPPAREE.

Friday
Oct 21 1870

MONDAY, OCT. 17th. 1870 **and during the week.** (Saturday excepted)
The Performances will commence at SEVEN with STIRLING COYNE'S FARCE, in One Act,

WANTED,
1,000 MILLINERS.

Mr. Singleton,	(a Solicitor)	**Mr. J. VOLLAIRE,**
Joe Baggs,	(his Clerk)	**Mr. J. ROUSE,**
Tom Tipton,	(a Medical Student at Guy's)	**Mr. J. MURRAY,**
Selina Smith,	—	**Miss MARION HILL,**
Sophy Stokes,		**Miss L. MORGAN,**
Charlotte Simpson,	—	**Miss J. LOVELL,**
Caroline Jones,	—	**Miss HARRINGTON,**
Beila Brown,	—	**Miss HUBERT,**
Jemima Jukes,		**Miss HEATHER,**
Angelica Tod,	(a Milliner's Apprentice)	**Mrs. ADDIE,**

AFTER WHICH,

AT A QUARTER TO EIGHT,

A NEW ROMANTIC DRAMA, IN THREE ACTS, ENTITLED

THE
RAPPAREE
OR,
THE TREATY OF LIMERICK,

WRITTEN BY

DION BOUCICAULT.

The action takes place on the western shores of Ireland, in the year 1691, at the moment when the Irish-French army of James the Second surrendered to the Anglo-Dutch troops of William of Orange. The Rapparees were a wild guerilla force employed to harass the movements of the Williamites. The word signifies the haft of a pike, or a bludgeon: its application seems to denote the rude kind of weapon with which these irregular troops were armed.

Roderick O'Malley,	the Rapparee Chief—an Exile—an Officer in the French contingent sent by Louis XIV. into Ireland	**Mr. HERMANN VEZIN,**
Pontis Duquesne,	(his Comrade—an Officer in the French Musqueteers)	**Mr. W. RIGNOLD,**
General Ginckel,	Commanding the Anglo-Dutch Army in the West of Ireland	**Mr. JOHN CLAYTON,**
Colonel O'Hara,	(the President of Connaught)	**Mr. A. RAYNER,**
Ulick McMurragh,	(an Irish Chief—in love with Grace)	**Mr. E. F. EDGAR,**
Mountchesney,	Officers in the English service	**Mr. H. WESTLAND,**
Sholto Vesey,		**Mr. A. LILLY,**
The Doctor,	(a Rapparee)	**Mr. SHIEL BARRY;**
Connor Roe,	(an Old Servant of The O'Malley)	**Mr. JOHN REYNOLDS,**
Costigan,	—	**Mr. TRAVERS,**
Sailor,	—	**Mr. TAPPING,**

Rapparees, French Sailors, Soldiers, &c

Grace,	(O'Hara's Daughter—in love with Roderick)	**Miss KATHARINE RODGERS,**
Patrice,	(her Sister)	**Miss MARGARET COOPER.**

THE CAMP OF THE RAPPAREES
ON BLACKSOD BAY.

The ancient arms of war—Pikes *versus* Guns—The fugitive from Limerick—The signal on Clontullagh—The Lovers.

A ROOM IN CLONTULLAGH CASTLE.

Ginckel and O'Hara—The Irish traitor—Grace betrays her lover—The Prisoner—The Escape.

A ROCKY PASS.

The Doctor in difficulties—The Guide.

The Puffing Hole & O'Malley's Cloisters.

Shipping the stores—Patrice is made prisoner—How the Doctor guided the fowlers into a net—The Rising Tide—The Rescue.

RUINS OF MONA CASTLE.

The cry of the Banshee—Grace crosses the Bay—Roderick O'Malley's guests—The secret instructions—The O'Malley's welcome.

THE GLEN OF THE ROCKS, ACHIL HEAD.

The captor made captive—News from the mainland—The design to rescue Roderick.

A DUNGEON IN CLONTULLAGH.

The Lovers—The Sacrifice—The Oath.

THE BEACON TOWER & KEEP,
OVERLOOKING BLACKSOD BAY.

How Pontis Duquesne obtained admission into Clontullagh.

MOAT AND BATTLEMENTS.

How Grace kept her Oath—The Duel.

To conclude with LOVER'S laughable FARCE, in One Act, of

THE HAPPY MAN!

Ram Rusti, — (the Resolute) — **Mr. C. F. MARSHALL,**
Foxi Fum, (the Crafty) **Mr. J. VOLLAIRE,**
Shi Hi, — (the Star Gazer) — **Mr. TAPPING,**
Paddy Murphy, — — **Mr. SHIEL BARRY,**
Run Phaster, (the Active) **Mr. TRAVERS,**
First Bearer, Mr. LAWLER, **Second Bearer, Mr. KING,**
Ko Ket. — (the Man Catcher) — **Miss HERTON,**
Sing Smahl, (the Subdued) **Miss J. LOVELL.**

On SATURDAY NEXT, OCT. 22nd,

Will be produced, for the **FIRST TIME AT THIS THEATRE**, the **IRISH ROMANTIC DRAMA**, The

PEEP O' DAY

WRITTEN BY

EDMUND FALCONER,

And the Grand REALISTIC DRAMA of

THE GREAT CITY

WRITTEN BY

ANDREW HALLIDAY.

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PRINCESS'S THEATRE.

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MR. VINING

(ACTUAL & RESPONSIBLE MANAGER), UPPER MONTAGUE ST., RUSSELL SQUARE.

LAST 12 NIGHTS
OF
ACIS & GALATEA
AND THE
OPERATIC SEASON.

MONDAY, AUGUST 16th, 1869, & DURING THE WEEK,
At 7, the New DRAMA, in Two Acts, by **DION BOUCICAULT,**

PRESUMPTIVE EVIDENCE.

Sir Bertie Buckthorne.	(a Kentish Landlord)	**Mr. W. D. GRESHAM.**
Reginald.	(his Son)	**Mr. G. F. NEVILLE.**
Sybil Lennard.	(his Niece)	**Miss LITTON.**
Josephine Dubosc.	(his Housekeeper)	**Miss GEORGINA PAUNCEFORT.**
Matthew Dodd.	—	**Mr. W. H. VERNON.**
Mercy Dodd.	(his Sister)	**Miss EMMA BARNETT.**
Will Coveney. alias "Portland Bill,"	—	**Mr. WILLIAM RIGNOLD.**
Bobby Saker.	— —	**Mr. C. STEYNE.**
Brassey.	— (a Detective) —	**Mr. MORELAND.**

After which, at **8.45,** will be performed the **OPERA,**
NOT DIVIDED INTO ACTS, of

ACIS
AND
GALATEA

MUSIC BY HANDEL.
WORDS BY GAY, POPE, DRYDEN and HUGHES (of the "Spectator.")

Cupid.	— — —	**Miss SUMMERS.**
Acis.	— (a Shepherd Boy) —	**Mr. VERNON RIGBY.**
Damon.	— (a Shepherd) —	**Mr. MONTEM SMITH.**
Polyphemus.	— (a Cyclops) —	**Herr FORMES.**
Galatea.	— (a Sea Nymph) —	**Miss BLANCHE COLE.**
Musical Conductor.	—	**Mr. J. L. HATTON.**

Mr. VINING begs respectfully to state that, in offering the above GREAT WORK to the public, he will studiously follow the representation given at the **THEATRE ROYAL DRURY LANE, IN 1842,** by

W. C. MACREADY, ESQ.,

WHEN THE PENCIL OF

CLARKSON STANFIELD, Esq., R.A.,

WAS EMPLOYED FOR THE PRODUCTION.

MR. VINING

WILL PRESUME TO DIFFER ONLY ON TWO POINTS, VIZ.:
The part of Acis, instead of being sung by a **CONTRALTO,** will now be restored to the Original Score of **HANDEL,** and be rendered by a **TENOR,** whilst the **LIME LIGHT** will also be introduced.

N.B.—In furtherance of the plan, Mr. VINING begs to make acknowledgment, and tender publicly his thanks, for the cordial co-operation he has met with on all hands, and the zealous desire that has been evinced to aid in the

PERFECTION OF THE PRODUCTION.

He has been favoured with the

ORIGINAL DESIGNS

and been fortunate enough to secure the valuable aid of

MR. J. L. HATTON,

In the **MUSICAL DEPARTMENT.** Also to obtain the services of

MR. GEORGE ELLIS,

As **STAGE MANAGER,** both these Gentlemen having been engaged in the

ORIGINAL PRODUCTION,

And, as far as can be arranged, the

GROUPINGS AND ACTION

will now be the same, and the **INTRODUCTORY MUSIC,** Composed by

MR. TOM COOKE

will be retained as necessary for the Celebrated Scene of

THE ROLLING WAVE.

lso the Introductory Words "from the works of one of the first of our modern poets," as Arranged by Mr. MACREADY.

Amongst the **SCENERY**, after the **Original Designs by Mr. STANFIELD**, will be the

FRONTISPIECE,

PAINTED BY

MR. WILLIAM CALLCOTT,

WHICH INCLUDES

GALATEA RISING FROM THE SEA. by Annibal Caracci.
POLYPHEMUS on the ROCK with FAWNS & NYMPHS, by Nicolas Poussin.
AND THE
FLIGHT OF ACIS & GALATEA FROM THE CYCLOPS, by Annibal Caracci.

IN THE **OPERA,**

MR. F. LLOYDS,

MR. W. HANN, and NUMEROUS ASSISTANTS, will carry out Mr. STANFIELD'S DESIGNS in

Scene 1. **GROTTO ON THE COAST OF SICILY BY MOONLIGHT—Etna in the Distance.**
Scene 2.—VIEW FROM A VINEYARD, LOOKING INTO A VALLEY
Scene 3.—PINE FOREST AND WATERFALL
Scene 4.—**TEMPLE OF NEPTUNE ON THE SHORES OF THE BAY.**

THE BAND will be selected from the two Operas.

Conductor, Mr. J. L. HATTON. Leader, Mr. THADDEUS WELLS.

VIOLINO PRIMO.
Mr. THADDEUS WELLS (PRINCIPAL)
J. B. ZERBINI
A. J. HAYNES
J. MARCH

FLAUTI.
Mr. W. NICHOLSON (Principal)
S. WEST

OBOI.
Mr. G. HORTON (Principal)
G. W. HALLETT

VIOLINO SECONDO.
Mr. F. G. AMOR (Principal)
ELLIS ROBERTS, Jun.
FARNSHAW
F. G. MARSHALL

VIOLI.
Mr. C. COLCHESTER (Principal)
W. EGERTON

CLARINETTI.
Mr. J. SPENCER (Principal)
J. A. OWEN

FAGOTTI.
Mr. J. G. WAETZIG (Principal)
A. W. CHISHOLM

CORNI.
Mr. J. STANDEN
H. NALDRETT

VIOLONCELLI.
Mr. E. HOWELL (Principal)
J. BOATWRIGHT
H. T. TRUST

CONTRA BASSI.
Mr. A. NICHOLSON (Principal)
— BRAZILEIR
R. COOTE

CORNET-A-PISTON.
Mr. F. McGRATH

TROMBONE.
Mr. W. B. HEALY

EUPHONIUM.
Mr. W. F. YOUNG.

TYMPANI.
Mr. G. BAKER.

THE CHORUS. also selected from the two Operas, under the superintendence of **Mr. CHARLES BEALE**, for many years Chorus Master to Her Majesty's Theatre.

TENORI.
Mr. J. SMITH
GABUSSI
PENDYGRASS
PARRY
EDMONDS
GOULD

SOPRANI.
Miss BYERS
HUGHES
SALTER
PANOMO
HACK

TENORI.
Mr. HACKWAY
T. SHARPE
PARRIS
RYALLS
CONNELL
EVANS

SOPRANI.
Miss CLEMENTI
BAETEN
SHARPE
WALTON
F. BAETEN

BASSI.
Mr. CUSHING
FROST
ASHTON
THOBSON
BEEBY
GRUNDY
HODSON

CONTRALTI.
Miss RISEAM
RAINFORD
ANGELO
MARTIN

BASSI.
Mr. F. SMITH
HARVEY
MULLER
SCHUMANN
REDMAN
W. TURNER
C. BEALE

CONTRALTI.
Miss KINSLEY
COLEMAN,
GOULDSMITH
PERCY

THE BALLET will be superintended by **Mr. CORMACK,** who has been specially engaged to produce **THE DANCES** in accordance and with the spirit and feeling of the original representation.

Miss A. TAYLOR
CLARY
LAMB
SEYMOUR
GORDON
WATTS

Mr. BECKINGHAM
MONTAGUE
SMITHSON
DAVIS
MURPHY

Miss MORRIS
LEWIS
CANDLAND
C. MORRIS
WILLIAMS

Mr. LLOYD
TAPPING, Jun
BERTRAM
STILT

Miss ANGELONI
MASON
C. TAYLOR
PARDON
BROWN

Miss WRIGHT
ALLCROFT
MATHEWS
CODNER

Mr. CHAPMAN
TAPPING
ROWLAND
FRANKS
PARKER

Miss TYRRELL
TAPPING
LENOX
MERITS

Properties and Machinery by Mr. R. E. WARTON. Dresses by Miss GOUTHIERE.

To conclude with, at **10.30**, the FARCE of

A QUIET FAMILY,

Mr. Benjamin Bibbs,	Mr. D. LEESON.
Grumpy,	Mr. MORELAND,
Mrs. Benjamin Bibbs,	Miss KEMP.
Snarley,	Mrs ADDIE.
Mr. Barnaby Bibbs,	Mr. C. STEYNE,
Mrs. Barnaby Bibbs,	Miss E. BARNETT,

AFTER SATURDAY, AUG. 28th, This Theatre will be Closed,

Previous to the production, **EARLY IN SEPTEMBER**, of a

NEW DRAMA

BY

DION BOUCICAULT,

IN WHICH
Mr. and Mrs. CHARLES MATHEWS
AND
Mr. VINING
WILL APPEAR.

NEW SCENERY by Mr. F. LLOYDS.

Secretary, Mr. T. ROBERTS. Treasurer, Mr. T. E. SMALE.

N.B.—Box-office Open Daily from Ten o'clock until Five, under the Direction of Mr. WADDS.

Any person wishing to secure places, can do so by paying One Shilling for every party not exceeding Six, which places will be retained the whole Evening.

Orchestra Stalls, 7s. Dress Circle, 5s. Upper Boxes, 4s. Pit, 2s. Gallery, 1s.
Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d.

NASSAU STEAM PRESS—60, ST. MARTIN'S LANE, W.C.

PRINCESS'S THEATRE.

LICENSED BY THE LORD CHAMBERLAIN TO

MR. VINING

(ACTUAL & RESPONSIBLE MANAGER), UPPER MONTAGUE STREET, RUSSELL SQUARE.

Doors Open at Half-past Six o'clock,
To commence at Seven.

Opening night

WEDNESDAY, Aug. 12th, 1868 & during the Week,

The Performances will commence at SEVEN with the Popular FARCE, by J. M MORTON, Esq., of

POOR PILLICODDY.

Mr. Pillicoddy, — **Mr. DOMINICK MURRAY,**
Captain O'Scuttle, **Mr. W. D. GRESHAM,**
Mrs. Pillicoddy, — **Miss EMMA BARNETT,**
Mrs. O'Scuttle, **Mrs. ADDIE,**
Sarah Blunt, — **Miss POLLY MARSHALL.**

After which, **AT EIGHT O'CLOCK,**
A NEW DRAMA, IN FOUR ACTS, entitled

AFTER DARK

A TALE OF LONDON LIFE.

BY

DION BOUCICAULT.

The subject of this Work is derived from a Melodrama by Messrs. D'ENNERY & GRANGÉ, with their permission,

Gordon Chumley, — (Light Dragoons) — **Mr. J. G. SHORE,**
Sir George Medhurst, (under the assumed name of Hayward) **Mr. H. J. MONTAGUE,**
Chandos Bellingham, — **Mr. WALTER LACY,**
Old Tom, — (a Boardman) — **Mr. VINING,**
Dicey Morris, (a Keeper of a low Gaming House, near Leicester Square, and Proprietor of the Elysium Music Hall, Broadway, Westminster) **Mr. DOMINICK MURRAY,**
Pointer, — (A Division) — **Mr. W. D. GRESHAM,**
The Bargee, — **Mr. R. CATHCART,**
Crumpets, — **Mr. MACLEAN,**
Area Jack, (a Night Bird) **Mr. HOLSTON,**
Jem and Josey, { Kerbstone Vocalists by day, and Elysium Artists by night } **Messrs. H. & J. MARSHALL,**
The Colonel, Mr. TAPPING, **Nick, Mr. CHAPMAN,**
Marker, Mr. TRESSIDDER,
Eliza, (once a Barmaid at the Elysium, Sir George's Wife) **Miss ROSE LECLERCQ,**
Rose Egerton, (an Heiress, Sir George's Cousin) **Miss TRISSY MARSTON.**

THE PERIOD, THE SUMMER OF 1868.

ENTIRELY NEW SCENERY by Mr. F. LLOYDS, MR. W. HANN, and numerous Assistants.
Music Composed and Arranged by Mons. E. AUDIBERT.

MISS MARSTON.—We regret to announce the death of Miss Beatrice Marston, better known as Miss Trissy Marston, a young and very promising actress, whose first appearance at the Princess's Theatre we recently chronicled. This young lady was the daughter of Mr Henry Marston, one of the most talented and most universally respected of our actors. J. [illegible]

ACT I.

Scene 1. VICTORIA STATION AND GROSVENOR HOTEL.

Returning from the Derby—The Sensation Column in the Times—Fifty Pounds Reward—Dicey Morris finds a Lost Heir—The Hansom Cabman No. 8941—Old Tom the Boardman—How the Medhurst Estate was Left to the Lost Heir.

Scene 2. No. 5½, LITTLE COMPTON MEWS.

Eliza, the Cabman's Wife, refuses to be accommodating—The Compact,

Scene 3. SILVER HELL.

Chicken Hazard—Dicey gives wrong change for a five pound note—Sir George arrives, and he renews his acquaintance with Champagne—The Proposition—The Barmaid and the Baronet.

Scene 4. No. — RUPERT STREET, HAYMARKET.

The Gambler's Wife—How Eliza proposes to Liberate her Husband.

Scene 5. THE STRAND, NEAR TEMPLE BAR.

Old Tom's History—Fanny Dalton and Richard Knatchbull—Father and Daughter.

SCENE 6.

Blackfriars Bridge

ON CRUTCHES,

AND

THE THAMES BY NIGHT.

The Nest of the Night Birds—Bankside Hotel (Limited)—Airy Rooms—Water always laid on—The Kerbstone Drama—The Suicide.

ACT II.

Scene 1. DRY ARCHES Under Victoria Street,

Old Tom sends for his Friend, and takes his Farewell to Liquor—After Dark, Light will come—How Eliza got a Situation.

Scene 2. THE LILACS.

How the Confederates worked—Rose and Sir George—The Confession—How Eliza finds an unexpected Friend in her New Mistress.

Scene 3. GARDEN GATE.

How Bellingham meets with his match, and Old Tom finds a clue.

Scene 4. GREEN CHAMBER.

How Rose showed Eliza the Bracelet—The Bridegroom makes a Confession and a Happy Mistake.

ACT III.

Scene 1. ELYSIUM MUSIC HALL, IN BROADWAY, WESTMINSTER.

The Proivdent Mudlarks' Benefit—How Bellingham dealt with Chumley—Old Tom objects, and how he is suppressed—A visit of the Police—All serene.

Scene 2. WINE CELLARS.

Old Tom's Adventures in Subterranean London—A Murder in the Dark.

SCENE 3.

UNDERGROUND RAILWAY.

Something on the Track—Old Tom destroys wilfully the Property of the Company—The Night Express.

ACT IV.

THE LILACS.

Bellingham's Triumph—Eliza in search of a Father—Dicey Morris throws over an old friend.

To conclude with the FARCE of

NO. 1. ROUND THE CORNER.

Flipper, — — **Mr. J. G. SHORE.**
Nobbler, — — **Mr. R. CATHCART.**

Stage Manager, — — **Mr. J. G. SHORE.**
Musical Director, — **Mons. E. AUDIBERT.**
Secretary, Mr. T. ROBERTS. **Treasurer, Mr. T. E. SMALE.**

N.B.—Box-office Open Daily from Ten o'clock until Five, under the Direction of Mr. WADDS.

Any person wishing to secure places, can do so by paying One Shilling for every party not exceeding Six, which places will be retained the whole Evening.

Dress Circle, 5s. Boxes, 4s. Pit, 2s. Gallery, 1s.
Orchestra Stalls, 6s.
Private Boxes. £2 12s. 6d., £2 2s., and £1 11s. 6d.

"Nassau Steam Press," W. S. JOHNSON, 60, St. Martin's Lane, W.C.

68

PRINCESS'S THEATRE.

LICENSED BY THE LORD CHAMBERLAIN TO

MR. VINING

(ACTUAL & RESPONSIBLE MANAGER), UPPER MONTAGUE STREET, RUSSELL SQUARE.

ENGAGEMENT OF
MR. & MRS. DION

BOUCICAULT

AND

MR. JOHN S. CLARKE

Who will appear as **SALEM SCUDDER.**

Thursday 27 Feb 1868

MONDAY, FEB. 24th, 1868, & DURING THE WEEK;
(WEDNESDAY, BEING ASH-WEDNESDAY, EXCEPTED,)
AT SEVEN O'CLOCK PRECISELY;
The Original IRISH DRAMA, in Three Acts, **by DION BOUCICAULT,** entitled

ARRAH
-NA-
POGUE.

Colonel Bagenal O'Grady, — (The O'Grady) — **Mr. VINING,**
Beamish McCoul, (TheMcCoul) **Mr. G. F. NEVILLE,**
Major Coffin, (an English Officer) **Mr. J. G. SHORE,**
The Sergeant, Mr. W. D. GRESHAM,
Mr. Michael Feeny, - **Mr. DOMINICK MURRAY,**
Shaun-the-Post, (a Wicklow Post-Canan) **Mr. DION BOUCICAULT,**
Oiny Farrel, Mr. REYNOLDS,
Andy Regan, Mr. DOWLNG, Lanagan, Mr. A. TAPPING,
Patsy, Mr. WONFOE Tim Cogan, Mr. BARRY,
Arrah Meelish, — **Mrs. DION BOUCICAULT,**
(Nicknamed by the peasantry 'Arrah-na-Pogue," or " Arrah of the Kiss.")
Fanny Power, of Cabinteely, - **Miss EMMA BARNETT,**
Katty, - **Mr. CHAPMAN,**

Peasants, Peasant Girls, Soldiers, Beggars, &c.

GLENDALOUGH.

THE BARN.

THE KEEP!

THE IVY WALL!

THE WATCH TOWER!

AFTER WHICH,
The Original **DRAMA**, in Three Acts, by **DION BOUCICAULT**, entitled The

OCTOROON

ENTIRELY NEW SCENERY & EFFECTS
BY MR. F. LLOYDS.

Wahnotee, (a Comanche Indian) **Mr. DION BOUCICAULT,**
George Peyton, — **Mr. G. F. NEVILLE,**
Mr. Sunnyside, (a Planter) **Mr. MACLEAN,**
Jacob McClosky, (a Planter, late Overseer of Terrebonne) **Mr. VINING,**
Salem Scudder, (the Overseer of Terrebone) **Mr. J. S. CLARKE,**
(Expressly Engaged)
Captain Ratts, (of the Magnolia, U.S. Mail Steamer on the Achafalaya) **Mr. J. G. SHORE,**
Colonel Poindexter, (an Auctioneer) **Mr. H. FORRESTER,**
Claiborne, Mr. CHAPMAN, Lafourche, (a Planter) **Mr. R. CATHCART,**
Cailiou, — (a Planter) — **Mr. TAPPING,**
Jackson, — (a Planter) — **Mr. W. D. GRESHAM,**
Thibodeaux, (a Young Creole Gentleman) **Miss EMMA BARNETT,**
The Clerk, — **Mr. LLOYDS,**
Little Paul, (a Quadroon Boy) **Miss RACHEL SANGER,**
Pete, — (an Old Body Slave) — **Mr. DAN LEESON,**
Solon, (a Griff Slave) **Mr. WONFOR,**
Mrs. Peyton, — **Mrs. BISHOP,**
Dora, (a Southern Belle) **Miss HENRIETTA SIMMS,**
(Expressly Engaged
Zoe, — (an Octoroon Girl) — **Mrs. DION BOUCICAULT,**
Mrs. Claiborne, Miss HUBERT, Dido, Mrs. ADDIE,
Grace, (a Yellow Girl) **Miss RUSSELL, Minnie, Miss HAWKINS,**

TERREBONNE.
THE NEGRO QUARTER.
THE SLAVE SALE.
THE MISSISSIPPI STEAMER DESTROYED BY FIRE.
THE RED CEDAR SWAMP.

DUE NOTICE WILL BE GIVEN
OF THE NEXT PERFORMANCE OF THE

COLLEEN BAWN
AND OF THE
STREETS OF LONDON.

Stage Manager, - - **Mr. J. G. SHORE.**
Musical Director, - **Mr. J. BARNARD.**
Secretary, Mr. T. ROBERTS. Treasurer, Mr. T. E. SMALE.

N.B.—Box-office Open Daily from Te o'clock until Five, under the Direction of M WADDS.
Any person wishing to secure places, can do so by payi One Shilling for every party not exceeding Six, which places will be retained ; whole Evening.

Dress Circle, 5s. Boxes, 4s. Pit, 2s. Gallery, 1s.
Orchestra Stalls, 6s.
Private Boxes, £2 12s. 6d. £2 2s., and £1 11s. 6d.

"[illegible]" W. S. JOHNSON, 60 St. Martin's Lane, W.C

67

PRINCESS'S THEATRE.

LICENSED BY THE LORD CHAMBERLAIN TO

MR. VINING,

(ACTUAL & RESPONSIBLE MANAGER,) UPPER MONTAGUE STREET, RUSSELL SQUARE.

LAST 2 NIGHTS

OF MISS

GLYN

AS:

CLEOPATRA.

Doors open at Half-past Seven, Performance to commence at Eight.

On MONDAY, JUNE 10th, & TUESDAY, JUNE 11th, 1867
Will be presented, **AT EIGHT O'CLOCK,** A GRAND REVIVAL of SHAKSPERE'S
TRAGEDY of

ANTONY

AND

CLEOPATRA

SCENERY BY

Mr. T. GRIEVE, Mr. F. LLOYDS,

Mr. A. HANN and Assistants.
Music Arranged by Mr. C. HALL. Action & Dances by Mr. MILANO.
Dresses by Mr S. MAY & Miss GOUTHIERE. Properties by Mr. BRADWELL. Machinist, Mr. WARTON.

Marc Antony,	Triumvirs of Rome	**Mr. H. LORAINE,**
Octavius Cæsar,		**Mr. H. FORRESTER,**
Æmilius Lepidus,		**Mr. WALTER JOYCE,**
Sextus Pompeius,	—	**Mr. E. F. EDGAR,**
Domitius Enobarbus,	—	**Mr. CHARLES VERNER,**
Eros,	Friends to Antony	**Mr. JAMES JOHNSTONE,**
Ventidius,		**Mr. WAGSTAFF,**
Scarus,		**Mr. CRAWFORD,**
Dercetas,		**Mr. OGILVIE,**
Demetrius,		**Mr. WILLSON,**
Philo,		**Mr. COLSELL,**
Mecænas,	Friends to Cæsar	**Mr. MACKENZIE,**
Agrippa,		**Mr. H. MELLON,**
Dolabella,		**Mr. WAINWRIGHT,**
Proculeius,		**Mr. W. R. ROBINS,**
Thyreus,		**Mr. CHAMBERLAINE,**
Gallus,		**Mr. FORSTER,**
Menas,	Friends to Pompey	**Mr. GRESHAM,**
Menecrates,		**Mr. LICKFOLD,**
Varrius,		**Mr. TRESSIDDER,**
Canidius,	(Lieutenant General to Antony)	**Mr. WALLBANK,**
Euphronius,	(an Ambassador from Antony to Cæsar)	**Mr. WARREN,**
Mardian,	Attendants on Cleopatra	**Mr. CHAPMAN,**
Alexas,		**Miss ALICE AUSTIN,**
Diomedes,		**Mr. J. G. GEORGE,**
Seleucus,		**Mr. BAYLEY,**
A Soothsayer,		**Mr. TAPPING,**
A Clown,	—	**Mr. R. CATHCART,**
Cleopatra,	(Queen of Egypt)	**Miss GLYN,**
Charmian,	(Attendants on Cleopatra)	**Miss PAGE,**
Iras,		**Miss WOOD,**

ACT I.—ALEXANDRIA.

CLEOPATRA'S PALACE.
T. GRIEVE.
ROME—CÆSAR'S HOUSE.
T. GRIEVE.

ACT II.
ROME—HOUSE OF LEPIDUS, with
ROME IN THE BACKGROUND
T. GRIEVE.
CLEOPATRA'S PALACE.
NEAR MISENUM.
A. HANN.
POMPEY's GALLEY.
F. LLOYDS.

ACT III.
Cleopatra's Palace. A Plain near Actium.
T. GRIEVE.
ALEXANDRIA.
T. GRIEVE.

ACT IV.
CÆSAR'S CAMP. BANKS of the NILE.
T. GRIEVE.
A
MONUMENT.
T. GRIEVE.

ACT V.
THE MONUMENT.

TO-MORROW, TUESDAY,
THE PERFORMANCES WILL BE FOR THE
BENEFIT
OF
Miss GLYN,
And the Last Night of her Appearance.

On Wednesday, Thursday, and Friday,
THE THEATRE WILL BE CLOSED,
AND ON
SATURDAY NEXT, JUNE 15th,
Will be produced (FIRST TIME AT THIS THEATRE) the
PRIZE DRAMA,
OF
TRUE
TO THE
CORE.
BY A. R. SLOUS, ESQ.
WITH ALL ITS ORIGINAL SCENIC EFFECTS,
AND
MR. CRESWICK
IN HIS ORIGINAL CHARACTER.

N.B.—Box-office Open Daily from Ten o'clock until Five, under the Direction of Mr. WADDS.
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LICENSED BY THE LORD CHAMBERLAIN TO

MR. VINING

(ACTUAL & RESPONSIBLE MANAGER), UPPER MONTAGUE STREET, RUSSELL SQUARE.

MONDAY, FEBRUARY 15th, 1869

AND DURING THE WEEK,

The Performances will commence at SEVEN with the FARCE of

THE SECRET!

Mr. Dupuis,	..	Mr. C. H. FENTON,
Thomas,	..	Mr. HOLSTON,
Cecile,	..	Miss EMMA BARRETT,
Valare,	..	Mr. A. TAPPING,
Porter,	..	Mr. CHAPMAN,
Angelica,	..	Miss KEMP.

AT A QUARTER TO EIGHT O'CLOCK,

A NEW DRAMA, in Four Acts, entitled

1st night

MARIE ANTOINETTE

BY

J. PALGRAVE SIMPSON.

Being an historical panorama of action, formed of many events in her life, connecting the 1st of October, 1789, with the 16th October, 1793; bound together with no more fiction than is necessary to give the coherence and continuity essential to a dramatic form.

NEW SCENERY

BY

Mr. F. LLOYDS,

Mr. DAYES,

AND

Mr. MATT MORGAN,

WITH MR. W. HANN AND NUMEROUS ASSISTANTS:

Music Composed and Arranged by Mr. W. H. MONTGOMERY. Dresses by Mr. S. MAY and Miss GOUTHIERE.

Machinist Mr. R. E. WARTON. Perruquier, Mr. CLARKSON.

Furniture of Versailles by Mr. LYONS, Southampton Row, Bloomsbury.

Louis XVI.,		Mr. VINING,
The Dauphin,	(Five Years old)	Miss LYDIA HOWARD,
Malsherbes,		Mr. W. D. GRESHAM,
Count de Fersen,	(His First Appearance in London)	Mr. WILLIAM RIGNOLD,
De Valery,		Mr. CHARLES HARCOURT,
De Maldent,		Mr. C. H. FENTON,
Clery,		Mr. CHAPMAN,
Turgy,		Mr. DOMINICK MURRAY,
Le Beau,		Mr. J. G SHORE,
The Abbe Edgworth,		Mr. HUTLER,
Fouquier Tainville,	(Public Prosecutor)	Mr. ROBINSON,
Santerre,	(the Brewer)	Mr. D. LEESON,
Simon,	(the Cobbler)	Mr. HOLSTON,
Monsieur Sausse,	(Mayor of Varennes)	Mr. W. R. ROBINS,
Drouet,	(the Post-Master)	Mr. R. CATHCART,
Marie Antoinette,		**Madlle. BEATRICE,**
Princess Therese,	(Seven Years old)	Miss AMINA DAUBENY,
Duchesse de Tourzel,		Miss KEMP,
Madame Sausse,		Mrs. ADDIE.

Ushers, Sans-Culottes, Men of the People, &c., &c.
Officers, Guards, Deputies, Pages, Female Patriots, Women of the People, &c., &c.
Ladies of the Court, Megaras,

ACT I.

Versailles, 5th Oct.

Scene 1. HALL IN THE PALACE

Banquet of the Body Guard—Down with the National Cockade!—Fealty to the Queen!!—Fealty to the Dauphin!!! | Mr. DAYES

Scene 2. ROYAL CABINET.

The Locksmith and the Minister—Weakness and Strength.

SCENE 6.

SALON IN THE PALACE

[Mr. F. LLOYDS.

The Royal Home—The King and the Queen—Approach of the Frantic Mob—"On they poured in thousands, countless as the sands"—Attack upon Versailles—The Austrian Woman—The National Flag and the Cap of Liberty.

ACT II.

Flight to Varennes.

Scene 1. **DE FERSEN'S LODGINGS.**

The Conspirators.

Scene 2. **APARTMENT AT THE TUILERIES.** Scene 3. **A STREET.**

Imprisoned, yet Free—Vigilance eluded. Arrival of the Royal Party—Whereas the Queen

SCENE 4.

Post-house at S^te. Menehould

Imprudence of the Royal Family—The Post-Master—The King's picture in little.

Scene 5. **CROSS ROADS,**

And Cross Purposes—On to Varennes!

SCENE 6 **GATE OF VARENNES.**

ARRIVAL OF THE BERLINE. Mr. F. LLOYDS

Alarm of the Town—The Royal Flight arrested—Mrs. Mayor asserts her conjugal authority—The People incited—"Guards, protect your King"—"Ground arms, and Vive la Nation!"

ACT III.

Parted.

SCENE 1.

GARDENS OF THE PRIORY OF THE TEMPLE.

Mr. DAYNE.

Simon the Cobbler—The Father allowed no converse with his Wife and Children—Friends at hand—Madame Veto and the Carmagnole—The plan of the escape in the hands of the Officer of the Guard—The King summoned before the Tribunal of the People.

Scene 2. **CORRIDOR IN THE PRISON.**

[illegible] obtains re-possession of the Paper.

Scene 3. **A STREET.**

Friends at fault, and schemes hopeless.

Scene 4. **ROOM IN THE TOWER OF THE TEMPLE.**

The old friend—Faithful to the last—Final leave-taking of wife and children—The Dauphin's promise.

ACT IV.

Re-United.

Scene 1. **HALL OF THE TRIBUNAL.**

Marie on her Trial—The Public Prosecutor—The Jury—The Verdict—and The Sentence.

Scene 2. **DE FERSEN'S LODGINGS.**

No Hope—True till Death.

Scene 3. **THE CELL IN THE CONCIERGERIE.**

Marie's Last Toilette.—Scene 4.

PLACE DE LA REVOLUTION.

Mr. MATT MORGAN.

To conclude with a NEW COMEDIETTA entitled

A CUP OF TEA.

Sir Charles Seymour ..	Mr. WILLIAM NICHOLS.
Scroggins, ..	Mr. DOMINICK MURRAY.
Joseph, ..	Mr. R. CATHCART.
Lady Clara Seymour,	**Madlle. BEATRICE.**

Stage Manager, — — Mr. J. G. SHORE.

Musical Director, — Mons. E. AUDIBERT.

Secretary, Mr. T. ROBERTS. Treasurer, Mr. T. E. SMALE.

N.B.—Box-office Open Daily from Ten o'clock until Five, under the Direction of Mr. WADDS.

Any person wishing to secure places, can do so by paying One Shilling for every party not exceeding Six, which places will be retained the whole Evening.

Dress Circle, 5s. Boxes, 4s. Pit, 2s. Gallery, 1s.
Orchestra Stalls, 6s.
Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d.

"Nassau Steam Press," W. S. JOHNSON, 60, St. Martin's Lane, W.C.

66

PRINCESS'S THEATRE
OXFORD STREET.

LICENSED BY THE LORD CHAMBERLAIN TO

MR. VINING,
(ACTUAL & RESPONSIBLE MANAGER,) UPPER MONTAGUE STREET, RUSSELL SQUARE.

MRS. JOHN WOOD
The Celebrated COMIC ACTRESS, from America,

EVERY EVENING.

MONDAY, NOV. 26th. 1866, AND DURING THE WEEK,
To commence at SEVEN with a COMEDIETTA, in One Act, by W. T. MONCRIEF, Esq., entitled The

MISTRESS OF THE MILL

Marquis of Pretengil,	Mr. H. MELLON,
Corney Poppy,	Mr. S. CALHAEM,
Clem,	Mr. ANDREWS,
Marchioness of Pretengil,	Mrs. CHARLES HORSMAN,
Flora Granger,	Miss AUGUSTA THOMSON,

(Who will introduce a New Ballad, called "MEMORY'S GARLAND." The Words by Mr. CHARLES HALL, Music by Mr. KING HALL.)

AT EIGHT O'CLOCK, A DRAMA, IN FOUR ACTS,
FOUNDED ON THE POPULAR TALE BY

CHARLES DICKENS, Esq.
ENTITLED

BARNABY RUDGE.

Adapted to the Stage, & expressly for this Theatre, by Messrs.

WATTS PHILLIPS & VINING

Entirely New Scenery
BY MR. F. LLOYDS,
Assisted by Messrs. HANN, A. LLOYDS, and Assistants,
Music Composed and Arranged by Mr. CHARLES HALL.
Machinery by Mr. R. E. WARTON. Dresses by Miss GOUTHIERE. Properties by Mr. BRADWELL.
The Drama Produced under the Stage Direction of Mr. VINING.

Sir John Chester,	Mr. J. G. SHORE,
Edward Chester,	Mr. J. G. GEORGE,
Mr. Haredale,	Mr. H. FORRESTER,
The Stranger,	Mr. F. VILLIERS,
Barnaby Rudge,	Miss KATHERINE RODGERS,
Gabriel Varden,	Mr. E. SHEPHERD,
Simon Tappertit,	Mr. S. CALHAEM,
Maypole Hugh,	Mr. CHARLES [illegible]N,
Old John Willett,	[illegible]LLON,
Tom Cobb,	[illegible]
Parkes,	Mr. C. [illegible]
Joe Willett,	[illegible]

Widow Rudge, - - Mrs. HENRY VINING,
Mrs. Varden, - Mrs. CHARLES HORSMAN,
Dolly Varden, - Miss AUGUSTA THOMSON,
(With a NEW SONG. Words by WATTS PHILLIPS, Esq. Music by Mr. KING HALL.)
Miss Miggs, - - Mrs. JOHN WOOD,
In which character she will Sing "My Love he is a 'Prentice Boy," being a version of the "Saileur Boy," which was expressly written for, and originally sung by her in New York.

PERIOD, 1780.

SYNOPSIS OF SCENERY AND PLOT.

Act I.—THE MYSTERY.

INTERIOR OF THE "MAYPOLE."

Mr. HANN.

The Storm —The Arrival of the Stranger—The Robbery on the Chigwell Road.

ROOM IN VARDEN'S HOUSE.

The Varden Family, with Simon Tappertit and Miss Miggs—The Nocturnal Meeting.

Apartment in Widow Rudge's House.

The Mysterious Visitor—The Widow and her Idiot Son—The Warning.

Act II.—THE RECOGNITION.

EXTERIOR OF THE "MAYPOLE."

Mr. HANN.

Mr. Haredale and Sir John Chester—Arrivals from Town and Disagreements in the Family.

THE WOOD.

Black Hugh, Dolly and Joe Willett.

THE WIDOW'S COTTAGE.

THE SETTING SUN. **Mr. F. LLOYDS.**

Poor Barnaby—The Blind Beggar—Confession and Recognition,

Act III.—THE RIOTS.

LANDING STAIRS AT OLD WESTMINSTER BRIDGE.

Messrs. F. LLOYDS & HANN.

Plots of Chester—Barnaby joins the Rioters—Haredale Insulted—His Escape from the Mob—To the Warren! To the Warren!

Exterior of Varden's House, The Golden Key.

The Rioters and Old Gabriel Varden—Miggs for Ever!

THE OLD WARREN

Mr. F. LLOYDS.

The Abode of the Haredales—Approach of the Rioters.

THE ATTACK.

Destruction—Pillage—Madness of the Mob—Joy of Barnaby and the

WARREN IN FLAMES.

N.B.—There will be no more Danger in this Fire than there was in that in the "Streets of London."

Act IV.—CAUGHT AT LAST!!!

THE WARREN IN RUINS

Mr. F. LLOYDS.

Moonlight—Stillness—The Last Interview between Haredale and Chester, and the End of it—Rudge—The Chase—The Double Murderer.

BARNABY RELEASED, & JOE AND DOLLY HAPPY.

MIGGS AGAIN!!!

AND A GENERAL DANCE BY THE CHARACTERS.
ARRANGED BY MR. MILANO.

Doors Open at HALF-PAST SIX, Commence at SEVEN.

N.B.—Box-office Open Daily from Ten o'clock until Five, under the Direction of Mr. WADDS.

Any person wishing to secure places, can do so by paying One Shilling for every party not exceeding Six, which places will be retained the whole Evening.

Dress Circle, 5s. Boxes, 4s. Pit. 2s. Gallery, 1s.
Orchestra Stalls. 6s.
oxes, £2 12s. 6d., £2 2s., and £1 11s. 6d.

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65

ROYAL

PRINCESS's THEATRE

OXFORD STREET.

SOLE LESSEE AND MANAGER,

MR. VINING.

TORRINGTON SQUARE.

FEES TO BOX-KEEPERS ABOLISHED.

Places may be secured at the Box-Office, at the usual charge.

ENGAGEMENT OF MR. & MRS. DION BOUCICAULT.

PROGRAMME.

HEART-STRINGS at 7.	ARRAH-NA-POGUE at 7.45.	AMPLE APOLOGY at 10.45.

MONDAY, MAY 15th, 1865, & DURING THE WEEK,

The Performances will commence at SEVEN, with the NEW FARCE, by Mr. DAVID FISHER, entitled

HEART-STRINGS AND FIDDLE-STRINGS.

John Thompson, Tom Th[illegible]	Brothers, Perfumers,	[illegible] CATHCART, Mr. C. SEYTON,
Mozart Ludwig Von Beethoven Smith,	—	Mr. DAVID FISHER,
Shop Boy,	-	Master TAPPING,
Kate,	(a Florist)	Miss HETTY TRACEY,
Ellen Wilkinson,	(Teacher of Music)	Miss EMMA BARNETT.

An entirely Original VIOLIN SOLO and AIR, Composed and Arranged, with Orchestral Accompaniments, by Mr. DAVID FISHER, will be played by him in the course of the Piece.

AFTER WHICH,

AT A QUARTER BEFORE EIGHT PRECISELY,

THE NEW & ORIGINAL IRISH DRAMA, in Three Acts, entitled

ARRAH -NA- POGUE.

OR,

THE WICKLOW WEDDING.

By the Author of "The Colleen Bawn," and "The Streets of London."

The New Overture & Music by W. C. LEVEY, Composer of "Fanchette," "Punchinello," &c.; and R. W. LEVEY, Theatre Royal, Dublin.

THE NEW SCENERY BY MR. W. TELBIN

And by Mr. F. LLOYDS and Assistants.

The Drama produced under the Stage Direction of the Author.

CHARACTERS IN THE DRAMA.

Colonel Bagenal O'Grady, (The O'Grady,) **Mr. JOHN BROUGHAM,**
Beamish McCoul, — (The McCoul,) — **Mr. H. VANDENHOFF,**
Major Coffin, (an English Officer,) **Mr. F. CHARLES,**
The Secretary, Mr. D. FISHER, **The Sergeant, Mr. SEYTON,**
Mr. Michael Feeny, — **Mr. DOMINICK MURRAY,**
Winterbottom, (the Valet,) **Mr. CHAPMAN,**
Shaun-the-Post, (a Wicklow Post-Carman,) **Mr. DION BOUCICAULT,**
Oiny Farrel, Mr. REYNOLDS,
Andy Regan, Mr. DOWLING, **Lanagan, Mr. BENTLEY,**
Patsy, Mr. J. ANDREWS, **Tim Cogan, Mr. BURKE,**
Arrah Meelish, — **Mrs. DION BOUCICAULT,**
(Nicknamed by the peasantry, "Arrah-na-Pogue;" or "Arrah of the Kiss.")
Fanny Power, of Cabinteely, — **Miss M. OLIVER,**
Katty, — — — **Mr. ANDREWS,**
Peasants, Peasant Girls, Soldiers, Beggars, &c.

ACT I.

GLENDALOUGH

BY MOONLIGHT. [MR. W. TELBIN.

The Ruins of St. Kevin's Abbey and the Seven Churches.

"By that lake whose gloomy shore
Skylark never warbles o'er,
Where the cliff hangs high and steep,
Young St. Kevin stole to sleep."

The McCoul takes his rents and meets his love.

ARRAH'S CABIN AT LARAGH.

The happiest day in Shaun's life—The Carman's Serenade, ' Open the dure softly, somebody wants ye, dear
Arrah receives her dowry, and what came of it.

THE ARMOURY IN BALLYBETAGH.

The discovery of the Rebels' Nest—Fanny Power discovers a mare's-nest at the same time.

THE BARN. [TELBIN.

Paddy's Weddin'—Hiding under the Thatch—Kissing goes by favour—*The Barn-door Jig*—The Rebels' Song, "*The Wearing of the Green*"—The Search Warrant—The Arrest of the Rebel Chief.

ACT II.

THE DEVIL'S GLEN.

[Mr. W. TELBIN.

How Fanny Power kept her tryst with Beamish McCoul.

A ROOM IN BALLYBETAGH.

The O'Grady in trouble—He attains the summit of his climax.

THE PRISON.

Feeny provokes the dog until he breaks his chain—Fanny Power receives a lesson in love—Arrah's confession—Shaun takes instructions to defend his own case—The Alibi.

BALLYBETAGH CASTLE.

THE JUSTICE HALL.

An Irish Court—Disorderly Justice—The O'Grady on the Bench—Mr. Michael Feeny is cross-examined—
O'Grady on Verdicts—The Sentence.

ACT III.

THE SECRETARY'S ROOM.

A minister at work—The Rebel surrenders—The O'Grady is astonished at the source of information enjoyed by H. M. Government, and discovers much of his private life theretofore unknown to him.

BALLYBETAGH CASTLE. [Mr. LLOYDS.

Gathering of the Peasantry to witness the Execution.

THE DEAD MAN'S CELL in BALLYBETAGH.

The last hours of the condemned—The wife of the prisoner refused admission to his prison—The ingenuity of love—How Arrah corresponded with Shaun in spite of locks and bars.

ARRAH'S SONG (Composed by Le Chevalier EMANUELE BILETTA.)

The Magnet of Love and how Shaun, by its influence, is drawn from his cell.

THE KEEP!
THE IVY WALL!
THE WATCH TOWER!

These Concluding Scenes have been Painted after designs furnished by Mr. BOUCICAULT.

And what took place in its summit. **Mr. LLOYDS.**

To conclude with the NEW FARCE, by G. ROBERTS, Esq., (Author of "Lady Audley's Secret,") AN

AMPLE APOLOGY.

Mr. Crushington Clasper, — **Mr. C. SEYTON,**
Mr. Millingham Mawley, — **Mr. F. CHARLES,**
Mr. Snoozington Spooner, — **Mr. DOMINICK MURRAY,**
Mrs. Clasper, — — **Miss HETTY TRACEY.**

N.B.—Box-office Open Daily from Ten o'clock until Five, under the Direction of Mr. WADDS.

Any person wishing to secure places, can do so by paying One Shilling for every party not exceeding Six, which places will be retained the whole Evening.

Acting Manager. - - **Mr. GEORGE ELLIS.**

Dress Circle, 5s. Boxes, 4s. Pit, 2s. Gallery, 1s.
Orchestra Stalls, 6s.
Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d.

N.B.—The PRICE of this BILL is restricted to ONE PENNY.

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ROYAL

PRINCESS's THEATRE

4

OXFORD STREET.

SOLE LESSEE AND MANAGER,

MR. VINING,

TORRINGTON SQUARE.

Doors Open at Half-past 6, to commence at 7.

THE FREE LIST IS ENTIRELY SUSPENDED, THE PUBLIC PRESS EXCEPTED.

Monday, Sept. 19th, 1864,

AND DURING THE WEEK,

The Performances will commence with the FARCE, by the late TYRONE POWER, Esq., entitled

BORN TO GOOD LUCK

Count Malfi, - Mr. H. MELLON
Count Manfredi, Mr. W. R. ROBINS Count Coradino, Mr. BROOKE
Rufo & Carlo, (Bravoes) **Messrs. TAPPING & NORTHCOTE**
Paddy O'Rafferty, - - Mr. DOMINICK MURRAY
Pedro, Mr. CHAPMAN, Tomaso, Mr. TRESSIDDER
Countess's Servant, Mr. BUSH, Chairmen, Messrs. BENTLEY & LEE
The Countess Malinga, - - Mrs. H. MARSTON
Margaretta, - Miss EMMA BARNETT
Nina, - - Miss HETTY TRACEY

After which, **at a QUARTER PAST EIGHT o'clock,**

A NEW DRAMA, in Three Acts, preceded by a PROLOGUE, and entitled The

STREETS
OF
LONDON.

Altered from the French Drama, "LES PAUVRES DE PARIS," (with the leave of the Assignee of the Copyright) by

DION BOUCICAULT, ESQ.,

Author of "The Colleen Bawn," "Janet Pride," "The Corsican Brothers," "Faust an Marguerite," "Louis XI.," "The Willow Copse," "The Octoroon," and others.

THE ENTIRELY NEW SCENERY,

By Mr. F. LLOYDS and Mr. F. FENTON,

Messrs. HANN, A. LLOYDS, PARRY and Assistants.

The New & Characteristic Music by Mr. CHARLES HALL. Master of Action, M. MILANO
Machinery by Mr. GARNETT. Properties by Mr. ADAMS and Assistants.

THE PROLOGUE.

Crawley, Mr. J. W. RAY Capt. Fairweather, Mr. H. MELLON
Badger, — Mr. VINING
Edwards Mr. W. R. ROBINS James, Mr. CHAPMAN

SCENE,

A Banking House in Moorgate Street,

(CRAWLEY & CO.)

THE BANK PARLOUR. THE BANK. THE STREET. [Mr. F. FENTON

A lapse of Fifteen Years is supposed to occur between the Prologue and the First Act.

THE DRAMA.

Crawley, — Mr. J. W. RAY
Mark Livingstone, — Mr. JOHN NELSON
Puffy, — Mr. DAVID FISHER
Dan, — Mr. DOMINICK MURRAY
Badger, — Mr. VINING
Paul Fairweather, — Mr. H. FORRESTER
Count Anatole de Montebello, — Mr. BROOKE
Edwards, — Mr. W. R. ROBINS
James, — Mr. CHAPMAN
Craft, — Mr. TAPPING
Cursitor, — Mr. ASKELL
Lucy Fairweather, — Miss FANNY GWYNNE
Alida Crawley, — Miss EMMA BARNETT
Mrs. Puffy, — Mrs. H. MARSTON

Gentlemen, Ladies, Bridesmaids, Policemen, Porters, Firemen, Travellers, Boys, Girls, Applewomen, &c., &c.

ACT I.

DRURY LANE.

THE HUMBLE PIE-SHOP OF JONAS PUFFY. [Mr. F. FENTON

ROOM IN PUFFY'S HOUSE.

CRAWLEY'S WAITING ROOM.

DRAWING-ROOM IN CRAWLEY'S VILLA, REGENT'S PARK. [Mr. F. LLOYDS.

ACT II.

CHARING CROSS

ON A WINTER'S NIGHT. [Mr F. LLOYDS.

COVENT GARDEN.

[Mr. F. FENTON.

No. 19½, PIPE MAKER'S ALLEY,

BEDFORDBURY.

THE GARRETS. & LONDON FROM THE HOUSETOPS. [Mr. F. LLOYDS

ACT III.

London from Hampstead Heath.

[Mr. F. FENTON.

HOUSE ON FIRE.

[Mr. F. LLOYDS.

N.B.—This Scene forms a Tableau, at the conclusion of which the Curtain will descend precedent to Scene the Last.

CRAWLEY'S VILLA IN THE REGENT'S PARK.

Box-office Open Daily, under the Superintendence of Mr. GRIFFITHS.

Acting Manager, - - Mr. GEORGE ELLIS.

Dress Circle, 5s. Boxes, 4s. Pit, 2s. Gallery, 1s.
Orchestra Stalls, 6s.
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ROYAL

PRINCESS'S THEATRE

OXFORD STREET.

SOLE LESSEE AND MANAGER,

MR. VINING,

TORRINGTON SQUARE.

Doors Open at Half-past 6, to commence at 7.

NOTICE.—In consequence of a Severe Domestic Affliction,

Madlle. STELLA COLAS

Has suddenly been compelled to depart for Paris, and the Revival of

THE CORSICAN BROTHERS!

Having been received with the greatest enthusiasm, and honoured on its First Representation by the presence of their Royal Highnesses the

PRINCE & PRINCESS OF WALES,

It will be repeated Every Evening until further Notice.

MONDAY, TUESDAY, WEDNESDAY,
And THURSDAY, May 30th, 31st, June 1st & 2nd, 1864

TO COMMENCE WITH, FOR

POSITIVELY THE LAST 4 NIGHTS,

SHAKSPEARE'S

COMEDY OF ERRORS.

Solinus, - (Duke of Ephesus) - **Mr. ROBINS**
Ægeon, - (a Merchant of Syracuse) - **Mr. H. MELLON**
Antipholus of Ephesus, } Twin Brothers & Sons to Ægeon & Æmilia, but unknown to each other { **Mr. JOHN NELSON**
Antipholus of Syracuse, **Mr. VINING**
Dromio of Ephesus, } Twin Brothers, and Attendants on the two Antipholuses { **Mr. HENRY WEBB**
Dromio of Syracuse, **Mr. CHARLES WEBB**
Balthazar, Mr. TAPPING **Angelo, Mr. C. SEYTON**
A Merchant, Mr. CHAPMAN **Dr. Pinch, Mr. R. CATHCART**
Officer, - **Mr. TRESSIDDER**
Æmilia, - (Wife to Ægeon, an Abbess at Ephesus) - **Miss STAFFORD**
Adriana, (Wife to Antipholus of Ephesus) **Miss CAROLINE CARSON**
Luciana, (her Sister) **Miss EMMA BARNETT**
Luce, (her Servant) **Miss SYDNEY** **Lesbia, Miss HETTY TRACEY**
Officers, Lords, Merchants, Male & Female Citizens, Executioner, Nuns, Attendants, &c.

Books of the Princess's Acting Edition of the "COMEDY OF ERRORS," **(Price 6d.)** are Published, and may be obtained at the Theatre.

On FRIDAY & SATURDAY, JUNE 3rd & 4th,

To commence with the Original and Highly Successful COMIC DRAMA, by **H. J. BYRON, Esq.,** entitled The

OLD STORY

Waverley Brown, (a Bachelor) **Mr. DOMINICK MURRAY**
Thompson, - (from Town) - **Mr. H. FORRESTER**
Captain Kootoo, (Unattached) **Mr. C. SEYTON**
P. N. Jones, - (Poet) - **Mr. R. CATHCART**
Wilkinson, (Servant) **Mr. CHAPMAN**
Mrs. Minerva Deadset, (Widow) **Miss CAROLINE CARSON**
Miss Snipely, (Spinster) **Miss STAFFORD**
Miss Crichett, - (Spinster) - **Miss HETTY TRACEY**
Lucy Brown, (Brown's Niece) **Miss EMMA BARNETT**
Fritters, (her Maid) **Miss SYDNEY.**

After the First Piece, **Every Evening,** the **ROMANTIC DRAMA, in Three Acts,** The

CORSICAN BROTHERS

As originally produced at this Theatre, under the Superintendence of **Mr. GEORGE ELLIS.**

M. Fabien dei Franchi,
M. Louis dei Franchi, } (Twin Brothers) **Mr. VINING**
M. de Chateau Renaud, - **Mr. WALTER LACY**
(Whose Services have been specially retained for the representation of this Character,)
M. Alfred Meynard, **Mr. C. WARNER**
The Baron de Montgiron, - **Mr. H. FORRESTER**
The Baron Giordano Martelli, - **Mr. BROOKE**
M. Beauchamp, **Mr. HUGHES** **M. Vernez,** **Mr. TRESSIDDER**
M. Favrolles, - **Mr. BLAND**
Gaetano Orlando, - - **Mr. C. SEYTON**
Marco Colonna, - **Mr. R. CATHCART**
Antonio Sanola, (Judge of the District of Sulacaro) **Mr. J. ROBINS**
Brissac, - (a Woodcutter) - **Mr. CHAPMAN**
Griffo, (a Domestic) **Mr. TAPPING** **Tomaso,** (a Guide) **Mr. BENTLEY**
Surgeon, - **Mr. HAYNES**
1st Servant, **Mr. BUSH,** **2nd Servant** **Mr. LEE**
Madame Savilia dei Franchi, - **Miss STAFFORD**
Emilie de Lesparre, - **Miss CAROLINE CARSON**
Coralie,
Estelle,
Celestine, } Ladies of the Corps de Ballet, at the Grand Opera. { **Miss HUDSPETH** **Miss E. BARNETT** **Miss SYDNEY**
Marie, (Servant to Madame dei Franchi) **Miss TRACEY**
Ladies, Gentlemen, Masqueraders, Corsican Peasants, Male and Female Dancers, &c., &c.

The Action of the 1st Act takes place in the Island of Corsica.
The Second Act, in Paris.
The Third Act, in the Forest of Fontainebleau.
☞ The Action of the First and Second Acts is supposed to occur simultaneously.

To conclude with, **Every Evening,** the FARCE, by the late TYRONE POWER, Esq., entitled

BORN TO GOOD LUCK

OR,

AN IRISHMAN'S FORTUNE.

Count Malfi, - - **Mr. H. MELLON**
Count Manfredi, **Mr. J. ROBINS,** **Count Coradino,** **Mr. BROOKE**
Rufa & Carlo, (Bravoes) **Messrs. TAPPING & ALLEN**
Paddy O'Rafferty, - - **Mr. DOMINICK MURRAY**
Pedro, **Mr. CHAPMAN,** **Tomaso,** **Mr. TRESSIDDER**
Countess's Servant, **Mr. BUSH,** **Chairmen,** **Messrs. BENTLEY & LEE**
The Countess Malinga, - - **Mrs. H. MARSTON**
Margaretta, - **Miss EMMA BARNETT**
Nina, - - **Miss HETTY TRACEY,**

In the course of the Piece, **Mr. DOMINICK MURRAY** will **Sing an Irish Song** and **Dance an Irish Jig with Miss HETTY TRACEY.**

ON MONDAY, JUNE 6th,

Will be Produced, a **New** and **Original DRAMA, by A. R. SLOUS, Esq.,** (Author of **"The Templar," "The Duke's Wager," &c.,**). to be entitled

LIGHT AND SHADOW.

In which **Messrs. DOMINICK MURRAY, DAVID FISHER, J. W. RAY, J. NELSON, H. FORRESTER, R. CATHCART, H. MELLON, J. ROBINS, Miss STAFFORD, & Miss CAROLINE CARSON** will appear.

IN ACTIVE PREPARATION, & WILL SPEEDILY BE PRODUCED,

A NEW PLAY,

Adapted from the French, by JOHN OXENFORD, Esq., in which

MDLLE. STELLA COLAS

WILL APPEAR.

Box-office Open Daily, under the Superintendence of Mr. GRIFFITHS,

---

Acting Manager, Mr. T. L. GREENWOOD. **Stage Manager, Mr. GEORGE ELLIS.**

Dress Circle, 5s. Boxes, 4s. Pit, 2s. Gallery, 1s.
Orchestra Stalls, 6s.
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ROYAL

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OXFORD STREET.

SOLE LESSEE AND MANAGER,

MR. VINING,

TORRINGTON SQUARE.

IMMENSE SUCCESS

OF THE

COMEDY OF ERRORS

THE

BROTHERS DROMIO

BY THE

BROTHERS WEBB.

On MONDAY, MARCH 7th, 1864, and during the Week,

The Performances will commence with **A NEW AND ORIGINAL COMEDY, in 3 Acts,**
By **WATTS PHILLIPS, Esq.,** entitled

PAUL'S RETURN

Richard Goldsworthy,	..	**Mr. VINING,**
Geoffrey Goldsworthy,	..	**Mr. C. SEYTON,**
Howard Flyntskin,	..	**Mr. H. MELLON,**
Paul Goldsworthy,	..	**Mr. JOHN NELSON,**
Herbert, ..	..	**Mr. H. FORRESTER,**
AbelHoneydew, ..	..	**Mr. DAVID FISHER,**
Beeswing, ..	..	**Mr. R. CATHCART,**
Miss Zenobia Goldsworthy,	..	**Mrs. H. MARSTON,**
Mrs. Geoffrey Goldsworthy,	..	**Miss CAROLINE CARSON,**
Beatrice Goldsworthy,	..	**Miss KATE SAVILLE,**
Blanche Wilton, ..	..	**Miss REBECCA POWELL,**
Mrs. Clampit, ..	..	**Mrs. HILL.**

Scene—NEAR RICHMOND.

By Mr. F. LLOYDS, assisted by Messrs. HANN, GRAY, &c.

After which will be presented, **with New Scenery and Dresses, The**

COMEDY

OF

ERRORS

(FROM THE TEXT OF SHAKSPEARE)

INTRODUCTORY TO THE PLAY,

A NEW SHAKSPERIAN OVERTURE,

Composed and Arranged expressly for the occasion, by Mr. CHARLES HALL.

N.B.—The Scenery has been so arranged that the Act-Drop will not descend during the Performance of the Piece.

Solinus,	(Duke of Ephesus)	Mr. **ROBINS**
Ægeon,	(a Merchant of Syracuse)	Mr. **H. MELLON**
Antipholus of Ephesus,	Twin Brothers & Sons to Ægeon & Æmilia, but unknown to each other	Mr. **JOHN NELSON**
Antipholus of Syracuse,		Mr. **VINING**
Dromio of Ephesus,	Twin Brothers, and Attendants on the two Antipholuses	Mr. **HENRY WEBB**
Dromio of Syracuse,		Mr. **CHARLES WEBB**
Balthazar,	(a Merchant)	Mr. **TAPPING**
Angelo,	(a Goldsmith)	Mr. **C. SEYTON**
A Merchant,	(Friend to Antipholus of Syracuse)	Mr. **CHAPMAN**
Dr. Pinch,	(a Schoolmaster and a Conjuror)	Mr. **R. CATHCART**
Officer,		Mr. **TRESSIDDER**
Æmilia,	(Wife to Ægeon, an Abbess at Ephesus)	Miss **STAFFORD**
Adriana,	(Wife to Antipholus of Ephesus)	Miss **CAROLINE CARSON**
Luciana,	(her Sister)	Miss **HELEN HOWARD**
Luce,	(her Servant)	Miss **SYDNEY**
Lesbia,		Miss **EMMA BARNETT.**

Officers, Lords, Merchants, Male & Female Citizens, Executioner, Nuns, Attendants, &c.

SCENE, EPHESUS.

PERIOD, ABOUT the 14th CENTURY.

A Hall in the Duke's Palace.

[F. LLOYDS, HANN, and GRAY.

A PUBLIC PLACE.

[F. FENTON.

A CHAMBER in the HOUSE of ANTIPHOLUS.

[F. FENTON.

EXTERIOR OF ANTIPHOLUS' HOUSE.

[F. FENTON.

THE GARDEN.

[F. LLOYDS.

A STREET.

[F. FENTON.

Exterior of a Convent.

[F. FENTON.

To conclude with the Greatly Successful **BALLET** of

JACK'S ARRIVAL FROM CANTON.

Jack Hawser,	Mr. **CHARLES LECLERCQ**
Sam Scrape,	Mr. **ARTHUR LECLERCQ**
Alice,	Miss **CAROLINE ADAMS**
Villagers,	By the Corps de Ballet.

INCIDENTAL DANCES:—

Irish Characteristic Melee,	Miss **CAROLINE ADAMS**, assisted by the Corps de Ballet
Slipperyslips,	Mr. **ARTHUR LECLERCQ**
Double Hornpipe, "The Rapids"	Miss **CAROLINE ADAMS** & Mr. **CHARLES LECLERCQ**
Grand Finale,	By all the **CHARACTERS** and the **CORPS DE BALLET**

Box-office Open Daily, under the Superintendence of Mr. GRIFFITHS.

Doors Open at Half-past **6**, to commence at **7.**

Acting Manager, Mr. T. L. GREENWOOD. Stage Manager, Mr. GEORGE ELLIS.

Dress Circle, 5s. Boxes, 4s. Pit, 2s. Gallery, 1s.
Orchestra Stalls, 6s.
Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d.

"Nassau Steam Press," W. S. JOHNSON & CO., 60, St. Martin's Lane, W.C.

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Entered at Stationers' Hall.

ROYAL PRINCESS'S THEATRE OXFORD STREET.

LESSEE and MANAGER, Mr. A HARRIS,
Pelham Place, Brompton.

POSITIVELY THE Last Night but FIVE of the Pantomime.
AND OF MASTER JOHN HASLEM.

This Evening, **SATURDAY**, Feb. 15th, 186

Will be produced,
WITH NEW SCENERY, DRESSES, AND APPOINTMENTS,

A NEW MYSTIC DRAMA,
IN FOUR PARTS, entitled,

THE ANGEL OF MIDNIGHT

From the French of Messrs. BARRIERE & PLOUVIER.
By **JOHN BROUGHAM.**

The Scenery by Messrs. GATES and CUTHBERT. The Machinery by Mr. T. SLOMAN.
The Appointments by Mr. LABHART. The Costumes by Mr. COOMBES, Mr. S. MAY, and Miss HOGGINS.
The Music Composed and Arranged by Mr. W. H. MONTGOMERY.

Albert Werner,	Mr. GEORGE JORDAN
Colonel Lambech,	Mr. RYDER
Count de Stromberg,	Mr. BASIL POTTER
Karl de Stromberg,	Mr. J. G. SHORE
Doctor von Blokk,	Mr. H. WIDDICOMB
Mynheer Beckmann,	Mr. MEADOWS
Marcel,	Mr. WILLIAMS
Max,	Mr. RAYMOND
Paula,	Mr. TYNDALE
Katherine Werner,	Miss MARY FIELDING
Margaret de Stromberg,	Miss LOUISA ANGEL
Agar,	Miss MARIE HENDERSON
The Angel of Midnight,	Miss MARRIOTT (Her First Appearance at this Theatre.)

PART I.

WERNER'S DWELLING IN MUNICH.

Gardens of "The Black Bull." The Midnight Revel.

THE COMPACT!

PART II.

Chamber of the Count de Stromberg. The Impending Doom.

RETRIBUTION!

PART III

FETE AT THE CHATEAU OF THE COUNT.

THE DUEL IN THE SNOW!

JUSTICE!

PART IV.

THE BRIDAL! THE WARNING!

AND

The Compact Broken

To conclude with
A GRAND COMIC CHRISTMAS PANTOMIME,

WHITTINGTON AND HIS CAT!

OR,

HARLEQUIN KING KOLLYWOBBOL,

And the Genius of GOOD HUMOUR!

The Grotesque Opening invented and written by **HENRY J. BYRON, Esq.**

AWFUL CELL IN THE REGIONS OF RAT KING!

Good Humour,	(who "points a moral")	Miss HELEN HOWARD
King Rat,	(who "adorns a tail")	Mr COLLETT

How King Rat explains his intentions to the audience, and how Good Humour takes Dick Whittington under her wing, and flies away to

THE BEAUTEOUS BOWER OF ROSES Gates

AND RECLINING ROSEY POSES.

A TERPSICHOREAN REVEL.

Robin Goodfellow, *alias* Tom the Cat, Master JOHN HASLEM

Exterior of Fitzwarren & Co's Clothing Establishment

Master Fitzwarren,	(Parent of his Child)	Mr. RAYMOND
Alice Fitzwarren,	(Child of her Parent)	Miss PAULINE LECLERCQ
Dick Whittington,	(a poor but honest boy, very much taken up with Alice, and eventually taken up by Bulls Eye)	Miss MARIA HARRIS
Billy Badlot,	(a very wicked apprentice indeed)	Mr GARDEN
Bulls Eye, 1862 X,	(a very little "airey" spirit)	Mr MORELAND
Selina Soppinpan,	(Fitzwarren's very plain Cook)	Mr HASTINGS
Tom the Cat *alias* Robin Goodfellow,		Master JOHN HASLEM

HIGHGATE HILL with DISTANT VIEW of OLD LONDON

HALL IN THE PALACE OF KING KOLLYWOBBOL.

King Kollywobbol the Thousandth,	(the mighty Menarch of Notinnomapatal)	Mr R. CATHCART
Princess Popsiwopsi,	(his own fair daughter)	Miss ROSE LECLERCQ
Thingummebobb and Whatdecallum,	(Courtiers)	Messrs. ALDRIDGE and TINDALE
The Prime Minister, otherwise Mr William Badlot,		Mr GARDEN

SCENE VI

Grand Banqueting Hall Cuthbert

IN THE PALACE.

THE BAYADERE JUGGLERS!

TRAPEZE A LA LEOTARD

By MASTER JOHN HASLEM.

SCENE VIII. A GLOOMY DUNGEON!

THE SILVERY WILLOW GLADE

GATES

HARLEQUINADE.

Clown,	Mr. HILDYARD	Pantaloon,	Mr. PAULO
Harlequin,	Mr. JOHN LAURI	Columbine,	Miss CAROLINE ADAMS

Scene 1. A NEW STREET! (by Spic and Span)

Scene 2.—FOREIGN GOODS DEPOT! (By S E Railway, London Bridge.)

A Chinese Jig by Master John Haslem

Scene 3. GREAT EXHIBITION, Exterior (By an Outsider)

A CHAMPAGNE REVEL OF

THE PRINCESS'S ZOUAVES

Scene IV. RECEPTION ROOM OF TURKISH BATHS

Scene V. A Cold Looking Square by B. Frigid and Snow Storm

CHRISTMAS HAUNT OF PANTOMIME

ORCHESTRA, STALLS 6s. PRIVATE BOXES, £2 12s. 6d. £2 2s. & £1 11s. 6d.
DRESS CRICLE, 5s. BOXES, 4s. PIT, 2s. GALLERY, 1s.
Second Price—DRESS CIRCLE, 2s. 6d. BOXES, 2s. PIT, 1s. GALLERY, 6d

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☞ The Box Office Open from 11 until a Quarter to 5 o'Clock, Daily.
Half-Price will commence as near Nine o'Clock as is consistent with the Non-Interruption of the Performance.
Doors Open at Half-past SIX, the Performance to Commence at SEVEN.

Printed by J. MILES & Co. 195, Wardour Street, Oxford Street,—W.

☞ Entered at Stationers' Hall.

ROYAL
PRINCESS'S THEATRE
OXFORD STREET.

LESSEE and MANAGER, Mr. A HARRIS,
Pelham Place, Brompton.

MR.
FECHTER
WEDNESDAY, FRIDAY, and SATURDAY,
AND MR.
PHELPS
ON THURSDAY NIGHT.
(His First Appearance this Season.)

Wednesday, Thursday, Friday, and Saturday,
May 22nd, 23rd, 24th, and 25th, 1861.

The Performances will commence with the Farcical Sketch by HOWARD PAUL, Esq. entitled

THRICE MARRIED

Mr. Vincent White Mr J. G. SHORE Jack Quaverly, Mr MEADOWS
Horace Waddles, - Mr GARDEN Wilmot - Mr HASTINGS
Carlotta,
La Lola Morena Norona,
Mlle. Victorine le Page,
Alexander Smith,
- - Miss CARLOTTA LECLERCQ

After which, **WEDNESDAY and FRIDAY,**
(AT EIGHT O'CLOCK) 36th and 37th times, SHAKSPEARE'S Tragedy of

HAMLET

The Scenery by Mr. JAMES GATES, NEVILLE, & W. BROADFOOT. The Appointments by Mr. LEBHART.
The Machinery by Mr. BURGESS. The Costumes by Mr. COOMBES & Miss HOGGINS.

Mr RYDER
Hamlet - Mr FECHTER
Polonius - Mr MEADOWS
Laertes - Mr HERMANN VEZIN
Horatio - Mr J. G. SHORE
Marcellus, Mr PAULO
Bernardo - Mr COLLETT
Ghost of Hamlet's Father - Mr BASIL POTTER
First Player - Mr RAYMOND
Second Player, Mr WILLIAMS
First Gravedigger - Mr H. WIDDICOMB
Second Gravedigger - Mr HASTINGS
Rosencrantz - Mr R. CATHCART
Guildenstern - Mr MORELAND
Osrick - Mr T. H. HIGGIE
Gertrude - Miss ELSWORTHY
Actress - Miss ROSE LECLERCQ
Ophelia - Miss HEATH

THURSDAY, MAY 23rd,

First time for many years, (AT EIGHT O'CLOCK) SHAKSPEARE'S Tragedy of

KING LEAR

King Lear, - - - Mr. PHELPS (His First Appearance this Season)
King of France, Mr. GARDEN Duke of Burgundy, Mr. CHAPMAN
Duke of Cornwall, - - Mr J. G. SHORE
Duke of Albany, - - - - Mr R. CATHCART
Earl of Kent, - - Mr. RYDER
Edmund, Mr. BASIL POTTER Earl of Gloster, Mr. RAYMOND
Edgar, - Mr. EDMUND PHELPS (His First Appearance at this Theatre)
Curan, Mr. MORELAND Old Man, Mr. PAULO Physician, Mr. COLLETT
Fool, - Miss MARIA HARRIS Oswald, Mr. T. H. HIGGIE
Goneril, - - Miss ATKINSON (Her First Appearance this Season)
Regan, - Miss MURRAY Cordelia, - Miss HEATH

ON SATURDAY, MAY 25th,

(BY GENERAL DESIRE) AT EIGHT O'CLOCK, the Successful Play of

RUY BLAS

By EDMUND FALCONER, Esq.

Don Salluste, - - - - Mr. BASIL POTTER
Don Cæsar, - - (a wanderer) - - Mr. J. G. SHORE
The Marquis of Santa Cruz, Mr. MEADOWS
Montzago Codavenga, - - - - - Mr. GARDEN
Count Camporeal, Mr. PUALO
Don Manuel Arras, - - - - Mr RAYMOND
Marquis of Priego, - Mr R. CATHCART
Gudiel, - Mr MORELAND Don Antonio Ubilla, - Mr COLLETT
Ruy Blas, - - - - - Mr. FECHTER
The Duchess of Albuquerque, - (the Camerera Major) - Mrs. WESTON
Casilda, - - Miss ROSE LECLERCÇ
The Princess of Neuberg, - (affianced to Charles II. of Spain) - Miss HEATH

To conclude with, a New Comic Drama, by Messrs. Thos. J. Williams & A. Harris, entitled,

TRUTH & FICTION

Mr. Brown, - Mr FRANK MATTHEWS
Arthur, - - - Mr R. CATHCART
Mr. Horatio Pelham Fitzcrushington, - Mr GARDEN
Mr Ernest Singleton St. Clare, - Mr COLLETT
Mr. Robert Feedem, - - Mr H. WIDDICOMB
Frizzle, - Mr PAULO Waiter, - Mr MORELAND
Margaret Seymour, - - Miss CARLOTTA LECLERCQ
Mrs. Walters, MrsWESTON Miss Angelina Mordaunt, Miss ROSE LECLERCQ
Rose, - - Miss MARIA HARRIS

During the Evening,

OVERTURE, ... "Zampa," .... Herold
WALTZ, ... "Honey Bee," .... Montgomery
QUADRILLE, ... "Bianca," .... Laurent
GALOP, ... "Turkish Bath," .... Montgomery

MISS REYNOLDS,

Late of the Theatre Royal, Haymarket, is engaged, and will shortly Appear

---

ORCHESTRA STALLS, 6s. PRIVATE BOXES, £2 12s. 6d. £2 2s. & £1 11s. 6d.
DRESS CIRCLE, 5s. BOXES, 4s. PIT, 2s. GALLERY, 1s.
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Printed by J. MILES & Co. 195, Wardour Street, Oxford Street,—W.

☞ Entered at Stationers' Hall.

FAREWELL SEASON
OF
MR. CHARLES KEAN
AS MANAGER OF THE PRINCESS'S THEATRE.

MONDAY, April 11th, 1859, & During the Week,

Will be Repeated (13th, 14th, 15th, 16th, 17th, and 18th Times) SHAKESPEARE's Historical Play of

KING HENRY THE FIFTH.

The Scenery Painted by Mr. GRIEVE and Mr. TELBIN, Assisted by Mr. W. GORDON, Mr. F. LLOYDS, Mr. DAYES, &c., &c.
The Music under the Direction of Mr. ISAACSON. The Dance in the Episode by Mr. CORMACK.
The Decorations and Appointments by Mr. E. W. BRADWELL.
The Dresses by Mrs. and Miss HOGGINS. The Machinery by Mr. G. HODSDON.
Perruquier, Mr. ASPLIN, of No. 13, New Bond Street.

CHORUS, (at the Commencement of Each Act) Mrs. CHARLES KEAN.

King Henry the Fifth, — — — **Mr. CHARLES KEAN**
Duke of Bedford } (Brothers to the King) { **Mr. DALY**
Duke of Gloucester } (Brothers to the King) { **Miss DALY**
Duke of Exeter — (Uncle to the King) — **Mr. COOPER**
Duke of York (Cousin to the King) **Mr. FLEMING**
Earl of Salisbury, Mr. WILSON **Earl of Westmoreland, Mr. COLLETT**
Earl of Warwick, [illegible]
Archbishop of Canterbury, — — **Mr. H. MELLON**
Bishop of Ely, Mr. F. COOKE
Earl of Cambridge } (Conspirators against the King) { **Mr. T. W. EDMONDS**
Lord Scroop } { **Mr. CORMACK**
Sir Thomas Grey } { **Mr. STOAKES**
Sir Thomas Erpingham } (Officers in King Henry's Army) { **Mr. GRAHAM**
Gower } { **Mr. G. EVERETT**
Fluellen } { **Mr. MEADOWS**
Bates } (Soldiers in the same) { **Mr. DODSWORTH**
Williams } { **Mr. RYDER**
Pistol } (formerly Servants to Falstaff, now Soldiers in the same) { **Mr. FRANK MATTHEWS**
Bardolph } { **Mr. H. SAKER**
Nym } { **Mr. J. MORRIS**
Boy (Servant to them) **Miss KATE TERRY** **English Herald, Mr. COLLIER**
Charles the Sixth (King of France) **Mr. TERRY**
Lewis — (the Dauphin) — **Mr. J. F. CATHCART**
Duke of Burgundy, Mr. ROLLESTON **Duke of Orleans, Mr. BRAZIER**
Duke of Bourbon, Mr. JAMES
The Constable of France, — — — **Mr. RAYMOND**
Rambures } (French Lords) { **Mr. WALTERS**
Grandpre } { **Mr. RICHARDSON**
Governor of Harfleur, Mr. PAULO **Montjoy** (French Herald) **Mr. BARSBY**
Isabel — — (Queen of France) — — **Miss MURRAY**
Katharine (Daughter of Charles and Isabel) **Miss CHAPMAN**
Mrs. Quickly — (Pistol's Wife - a Hostess) – — **Mrs. W. DALY**

Lords, Ladies, Officers, French and English Soldiers, Messengers, and Attendants.

The Scene, at the Beginning of the Play, lies in England but afterwards in France

CHORUS, — – **Mrs. CHARLES KEAN.**

ACT 1.–Scene 1.

PAINTED CHAMBER in the ROYAL PALACE of WESTMINSTER

Scene 2.

EASTCHEAP, LONDON.

CHORUS. — — **Mrs. CHARLES KEAN.**

TABLEAU. English Conspirators receiving Bribes from the French.

ACT 2.–Scene 1.

COUNCIL CHAMBER IN SOUTHAMPTON CASTLE

Scene 2.

FRANCE. A ROOM IN THE FRENCH KING'S PALACE.

CHORUS, — — Mrs. CHARLES KEAN.

SIEGE OF HARFLEUR!

THE WALLS ARE MANNED BY THE FRENCH.

THE ENGLISH ATTACK THE BREACH!

ACT 3.—Scene 1.

FRANCE. A ROOM IN THE FRENCH KING'S PALACE

Scene 2.

A VIEW IN PICARDY

CHORUS, — — Mrs. CHARLES KEAN.

TABLEAU I. French Princes and Nobles Carousing before the Battle.
TABLEAU II. English Soldiers solemnly preparing for the Battle.

ACT 4. Scene 1.

THE ENGLISH CAMP AT AGINCOURT

(NIGHT)

Scene 2. THE FRENCH CAMP. (Sunrise)

Scene 3.

ENGLISH POSITION AT AGINCOURT

AND MARCH TO THE BATTLE.

Scene 4.

ANOTHER PART of the FIELD of BATTLE

Scene 5.

THE FIELD OF AGINCOURT

AFTER THE BATTLE.

Scene 6.

Before King Henry's Pavilion.

CHORUS, — Mrs. CHARLES KEAN,

HISTORICAL EPISODE

OLD LONDON BRIDGE

FROM THE SURREY SIDE OF THE RIVER.

RECEPTION OF KING HENRY THE FIFTH

ON ENTERING LONDON

After the Battle of Agincourt

The Incidents introduced are taken from the Descriptions given by the Chronicler, who was an eye-witness.

ACT 5.—Scene 1.

France, in the Neighbourhood of Troyes

Scene 2.

INTERIOR OF THE CATHEDRAL AT TROYES

KING HENRY THE FIFTH

Will be Repeated EVERY EVENING THIS WEEK.

☞ NEXT WEEK BEING PASSION WEEK,
THE THEATRE WILL BE CLOSED.

Stage Manager, Mr. G. ELLIS. Treasurer, Mr. KINLOCH.

DRESS CIRCLE, 5s. BOXES, 4s. PIT, 2s. GALLERY, 1s.
Second Price—DRESS CIRCLE, — 2s. 6d. BOXES, — 2s
PIT, 1s. GALLERY, 6d.
Orchestra Stalls, 6s. Private Boxes, £2 12s. 6d., £2 2s. & £1 11s. 6d

Private Boxes and Stalls may be obtained of Mr. GRIFFITHS, at the Box-Office of the Theatre, Oxford Street. Any Person wishing to secure Places can do so by paying One Shilling for every Party not exceeding Six, which Places will be retained until 9 o'Clock in the Boxes, the Stalls and in the Whole Evening.

Doors Open at Half-past Six; the Performances to commence at Seven

The Box-Office Open Daily, from Eleven till a Quarter to Five.

Gallery Door in Castle Street. Children in Arms will not be Admitted.

John K. Chapman and Company, Printers, 5, Shoe Lane, and Peterborough Court, Fleet Street.

ROYAL

PRINCESS'S THEATRE

OXFORD STREET.

UNDER THE MANAGEMENT OF

MR. CHARLES KEAN.

No. 7, Upper Hyde Park Street, Hyde Park Square.

SHAKESPEARE'S TRAGEDY OF

MACBETH.

THE success which attended the production of *King John*, in 1852, at the Princess's Theatre, encouraged me to attempt another Shakesperian revival on the same scale, in the ensuing season, *Macbeth* was consequently acted on the 14th of February, 1853. The following remarks published at that time are now reprinted.

The very uncertain information, which we possess respecting the dress worn by the inhabitants of Scotland in the eleventh century, renders any attempt to present this tragedy attired in the costume of the period a task of very great difficulty. I hope, therefore, I may not be deemed presumptuous, if I intrude a few words upon the subject, and endeavour to explain upon what authorities I have based my opinions.

In the absence of any positive information handed down to us upon this point, I have borrowed materials from those nations to whom Scotland was constantly opposed in war. The continual inroads of the Norsemen, and the invasion of Canute, in 1031, who, combining in his own person the sovereignty of England, Norway, and Denmark, was the most powerful monarch of his time, may have taught, at least, the higher classes, the necessity of adopting the superior weapons and better defensive armour of their enemies; for these reasons I have introduced the tunic, mantle, cross gartering, and ringed byrne of the Danes and Anglo-Saxons, between whom it does not appear that any very material difference existed; retaining, however, the peculiarity of "the striped and chequered garb," which seems to be generally admitted as belonging to the Scotch, long anterior to the history of this play; together with the eagle feather in the helmet, which, according to Gaelic tradition, was the distinguishing mark of a chieftain. Party-coloured woollens and cloths appear to have beco commonly worn among the Celtic tribes from a very early period.

Diodorus Siculus and Pliny allude to this peculiarity in their account of the dress of the Belgic Gauls; Strabo, Pliny, and Xiphilin, record the dress of Boadicea, Queen of the Iceni, as being woven chequer-wise, of many colours, comprising purple, light and dark red, violet, and blue.

We have every reason to believe that the armour and weapons of the date of *Macbeth* were of rich workmanship.

Harold Hardrada, King of Norway, is described by Snorre as wearing in the battle with Harold II., King of England, A.D. 1066, a blue tunic, and a splendid helmet. The Norwegians not having expected a battle that day, are said to have been without their coats of mail.

This mail appears to have been composed of iron rings or bosses, sewn upon cloth or leather, like that of the Anglo-Saxons. Thorlef, a young Icelandic, or Norwegian warrior of the tenth century is mentioned in the Eyrbiggia Saga as wearing a most beautiful dress; that his arms, and equipments were extremely splendid.

The seals and monuments of the early kings and nobles of Scotland represent them as armed and attired in a style similar to their Anglo-Norman contemporaries. Meyrick, in his celebrated work on ancient armour, gives a plate of Alexander I., who commenced his reign in 1107 (only fifty years after the death of Macbeth), and there we find him wearing a hauberk, as depicted in Saxon illuminations, over a tunic of red and blue cloth.

The Earl of Huntingdon, who succeeded Alexander, under the title of David I., is represented on horseback, in his seal, wearing a tunic to the knee, which Lieut.-Col. C. H. Smith (one of our most distinguished authorities, to whom I am deeply indebted on this, as on many former occasions), in his work on the ancient costume of England, describes as being party-coloured. In the same volume he gives the figure of a Scotch knight of the time of Edward I., 1306, who holds a spear of a leaf-shaped blade; on his head he wears a small skull-cap of steal, like some of the ancient Anglo-Saxon warriors of the eleventh century, and he is habited in a surcoat of cloth descending to the knee very much resembling a kind of tartan. Siward, Earl of Northumberland, and his son, who with their followers, were despatched by King Edward the Confessor, to the aid of Malcolm, I have equipped in the leathern suits called Corium or Corietum, which were introduced among the Saxons in the ninth century, and are described as having been worn by Earl Harold's soldiers in 1063, in his war with the Welsh. In the Life of St. Colomba, written in Latin by Adomnan, one of his successors, in the early part of the [illegible], we are told that the [illegible] was clothed in the skins of beasts, though latterly they had woollen stuffs, manufactured by themselves, and linen, probably imported from the continent. The houses were made of wicker, or wands, woven on stakes, which were afterwards plastered with clay; and even the Abbey of Iona was built of the same rude materials.

Roderick, King of Strathclyde, is mentioned by Ducange as sleeping on a feather bed about this date, so that even in those primitive ages luxuries were known among the great.

In the four centuries and a half which intervened between the death of St. Colomba and the reign of Macbeth, it is reasonable to presume that considerable improvements took place among the Scotch, and that the fashion of their dress and buildings was borrowed from their more civilized neighbours. Under these considerations, the architecture, previous to the Norman conquest, has been adopted throughout the play. During the five centuries which preceded that event, the Anglo-Saxons made great advances, and erected many castles and churches of considerable importance; they excelled in iron work, and ornamented their buildings frequently with colour. On this subject I have availed myself of the valuable knowledge of George Godwin, Esq., F.S.A., of the Royal Institute of Architects, to whose suggestions I take this opportunity of acknowledging my obligation.

CHARLES KEAN.

FAREWELL SEASON
OF MR. CHARLES KEAN
AS MANAGER OF THE PRINCESS'S THEATRE.

This Evening, WEDNESDAY, Nov. 3rd, 1858,

The Performances will commence with the Farce, in One Act, by J. M. MORTON, entitled

AWAY WITH MELANCHOLY

Windsor Brown, — — **Mr. DAVID FISHER**
Mr. Trimmer, — — — **Mr. MEADOWS**
David, (Windsor Brown's Servant) **Mr. H SAKER**
Mrs. Moynard, — — **Miss MURRAY**
Miss Kitty Cobb, — **Miss M. DALY**
Dainty, — — — — **Miss J. LOVELL.**

After which will be Repeated Shakespeare's Tragedy of

MACBETH

WITH LOCKE'S MUSIC.

**The Scenery Painted under the Direction of Mr. T. GRIEVE.
By Mr. W. GORDON, Mr. F. LLOYDS, Mr. DAYES, Mr. CUTHBERT and Assistants. The Music under the Direction of Mr. J. L. HATTON.
The Decorations and Appointments by Mr. E. W. BRADWELL.
Machinery by Mr. G. HODSDON. The Dresses by Mrs. & Miss HOGGINS
Perruquier, Mr. ASPLIN, of 13, New Bond street.**

Previous to the Tragedy, A NEW OVERTURE, Composed expressly by Mr. J. L. HATTON.

Duncan, — — (King of Scotland) — — **Mr. F. COOKE**
Malcolm, } — (his Sons) — { **Mr. J. F. CATHCART**
Donalbain, **Miss HUNT**
Macbeth, } — (Generals of the King's Army) — { **Mr. CHARLES KEAN**
Banquo, **Mr. COOPER**
Macduff, **Mr. RYDER**
Lenox, **Mr. G. EVERETT**
Rosse, (Noblemen of Scotland) **Mr. RAYMOND**
Menteith, **Mr. MORRIS**
Angus, **Mr. BRAZIER**
Caithness, **Mr. STOAKES**
Fleance, (Son to Banquo) **Miss ELLEN TERRY**
Siward, — (Earl of Northumberland, General of the English Forces) — **Mr. TERRY**
Young Siward, — (his Son) — **Mr. RIGHTON**
Seyton, (an Officer, attending on Macbeth) **Mr. PAULO**
Physician, Mr. BARSBY Wounded Officer, Mr. ROLLESTON
Officers, — **Mr. J. COLLETT, Mr. DALY, &c.**
Apparitions, Mr. JOHNSTON, Miss R. LECLERCQ, Miss A. DENVIL
Lady Macbeth. — — **Mrs. CHARLES KEAN**
Gentlewoman, (attending on Lady Macbeth) **Miss DALY**
Hecate, — — **Mr. WALLWORTH**
Witches, — **Mr. GRAHAM, Mr. MEADOWS, Mr. H. SAKER**

VOCAL STRENGTH ENGAGED FOR THIS OCCASION.

Miss POOLE, Mr. E. E. HIME, Mr. [illegible]

Mesdames Hemmings, Frost, Byers, M. Byers, R. Boden, Couldrick, Panormo, Williams, Reynolds, Wood, Dubois, Hughes, Cameron, Galli, Catchpole, Beale, Keevil, Deither, Pritchard, Cox, Barnett, Mapleson, Stu[illegible], E. Walker, A. Walker Messrs. Smith, Ruttens, Sapio, Austin, Foster, Hammond, Muschialli, Galli, Morgan, Braithwaite, Renshaw, Aldridge, Murray, Macklow, C. Beale, Macarthy, French, J. Ball, Husk, Windsor, Buckler, Coverdale, Simmons, Skelton, Day.

ACT FIRST.

CAMP NEAR FORES
SITE OF SWENO'S PILLAR.
A HEATH.
INTERIOR of the PALACE at FORES

55

PRINCESS'S THEATRE

OXFORD STREET.

Under the Management of Mr. CHARLES KEAN
No 7, Upper Hyde Park Street, Hyde Park Square.

This Evening, SATURDAY, Dec. 29th, 1855,
Will be presented (137th Time) a Dramatic Romance, in Three Acts, Adapted from the French, entitled The

CORSICAN BROTHERS

M. Fabien dei Franchi, } M. Louis dei Franchi, } — (Twin Brothers) — **Mr. CHARLES KEAN**
M. Chateau Renaud, — **Mr. WALTER LACY**
The Baron de Montgiron, — — **Mr. COOPER**
Baron Giordano Martelli, Mr. BRAZIER **M. Meynard, Mr. G. EVERETT**
M. Beauchamp, Mr. CORMACK **M. Verner, Mr. ROLLESTON**
Antonio Sanola, Mr. F. COOKE **Boissec, Mr. J. H. TURNER**
Orlando & Colonna, (Corsican Peasants) Mr. TERRY & Mr. MEADOWS
Madame Savillia dei Franchi, — **Mrs. TERNAN**
Marie, Miss DESBOROUGH **Emilie de Lesparre, Miss HEATH**
Coralie, — **Miss CARLOTTA LECLERCQ**
Celestine, Miss DALY **Estelle, Miss EGLINTON**

After which, (4th Time) an Entirely New Comic Christmas Pantomime, by J. M. MORTON, Esq., entitled

HARLEQUIN
AND THE
MAID & THE MAGPIE
OR,
THE FAIRY PARADISA
AND
HANKY-PANKY THE ENCHANTER.

The Scenery Painted by Messrs W. GORDON, F. LLOYDS, and G. GORDON, Jun.
The Overture and Music composed and selected by Mr. ISAACSON.
The General Tricks, Transformations, &c., by Mr. E. W. BRADWELL.
The Dresses by Mrs. and Miss HOGGINS & Assistants. The Machinery by Mr. G. HODSDON
The Dances and Action in the 1st Scene; the Pas de Parachute in the 9th Scene, and the Action of the 13th Scene, arranged by Mr. OSCAR BYRN.
The Pantomime produced under the Direction of Mr. GEORGE ELLIS.

SCENE 1. (F. Lloyds)

THE FAIRY AVIARY OF QUEEN PARADISA

Designed by A WREN (Jenny, not Christopher)

The Fairy Paradisa, {(Queen of the Island of Birds, and Protectress of all the feathered tribes of a "smaller growth," love birds especially, Annette's "Godmamma")} Miss KATE TERRY
Principal Lady Birds in Waiting, (Canaries in Full Feather) By the LADIES OF THE BALLET
Other Ladies in Waiting, (Birds of all Feathers, up to a *Lark*) Mesdames Humming Bird, Tom Tit, Linnet, &c.
Count Robin Redbreast, {(no longer "sitting on a pole," but Lord Chamberlain and Master of the Ceremonies to Queen Paradisa's Court)} Mr. J. COLLINS
The Royal Body Guard, (Picked Men from the "1st Royal Goldfinches"—a Crack Regiment)
Private Magpie, (of the Grenadiers, with a bad character in *Black & White* from his Last Regiment) Mr. H. SAKER
Lieut. Sparrow, R.N., (of H. M's Brig, the "Arrow"—a Jolly Young Cock) Master STRAFFORD
Crew of the "Arrow," (all Tars and Feathers) Messrs. Collard, H. King, Grey, J. Mead, R. Eaton, and Startin

How Queen Paradisa opens her Annual Christmas Session—How Private Magpie, of the Grenadiers, is sentenced to be shot for "Gross Neglect of Duty," and how, having taken one of Hanky-Panky's Alligators Prisoner, Paradisa's *Feathers are Ruffled*, and she determines on a *Flying* visit to Earth to protect "her fav'rite Pet, and darling Godchild, *Mademoiselle Annette*"

SCENE 2. (W. Gordon)

SEA COAST, and Bird's-Eye View of the Island of Beasts in the Distance

How Private Magpie, of the Grenadiers, is first Drummed-out of the Service, and then Shot (but not killed)—vide Records of Courts Martial in the War Office.

Mrs. Magpie, (about to be left an interesting Widow with *Eight helpless Little Magpies*) Miss C. HODSDON

SCENE 3. (W. Gordon)

THE ISLAND OF BEASTS

And Head Quarters of Hanky-Panky, the Enchanter!

Hanky-Panky, the Enchanter, {King of the Island of Beasts, and "Monarch of all he surveys," on his last legs, & almost an 'extinct animal himself,' at enmity with Queen Paradisa, & consequently the persecutor of Annette} Mr. TERRY
Beasts in Attendance, (very seedy, and decidedly the worse for wear) Messrs. Lion, Bruin, Crocodile, &c., the Alligators on the look-out, Bears on Guard, and Cats in Waiting, Chefs de Cuisine, (Wolves in *Cook's* Clothing)

How Hanky-Panky and Co. are brought to "Starvation Point" by the Sinking of his "Vessel full of Stores" by Paradisa's Ship, "The Arrow"—How the Magpie *lands* from the *water*, and *firing* Hanky-Panky by a popular *air*, not only takes him under his wing, but carries *him off into* SCENE 4. *(W. Gordon)*

GERVAIS' HOUSE & FARM YARD

Gervais, (a wealthy Farmer, and a distinguished member of the Royal Agricultural Society) Mr. PAULO
Made. Gervais, (his Wife, a Strong-Minded Woman, with a sharp look-out after the *forks & spoons*) Mr. COLLETT
Annette, — (their Maid-of-All-Work—very partial to Magpies and Master's Son) — Mr. DALY
Corporal Gerald, (her Father—a Deserter, and consequently in fear of *Corporal* punishment) Mr ROLLESTON
Benjamin, (no other than Hanky-Panky, disguised as a "Wandering Jew" Pedlar & Old Clothesman) Mr TERRY
Maleour, (the Parish Beadle, in love with Annatte, a *great card*, but playing a losing *suit*) Mr. J H. TURNER
Henry, (Son to his Father and Mother—Annette's Lover) Mr. CORMACK

How Annette buys the Magpie and gets sold herself—and how the Magpie first gets her into *hot water* and then into *Jail*, by Flying away with her Master's Ladle.

SCENE 5. (W. Gordon)

LOCK-UP ROOM in the VILLAGE ROUND HOUSE

"He that prigs was isn't his'n, when he's cotch'd will go to pris'n—*Old MS.* How Annette is committed for Trial and commits *herself* by Dancing the *HORNPIPE IN FETTERS!* *SCENE 6. (W. Gordon)*

Market Place, with Court House. & VILLAGE CHURCH & BELFRY

How Annette is found Guilty by an "*Intelligent Jury*," who, however, are clearly proved to be in the wrong *Box* by the Magpie's Flying away with the *Warrant of Execution!* which leads to the Discovery of the *Missing Ladle!*

Triumph of Innocence to the Satisfaction of all, including (it is hoped) the Audience.

SCENE 7 (F. Lloyds)

GOLDEN BOWERS OF GROUNDSELL
AND
SILVER AVENUES OF CHICKWEED!

TRANSFORMATION!

Harlequin, — Mr. CORMACK, Clown, — Mr. HULINE,
Pantaloon, Mr. PAULO, Columbine, Miss CAROLINE ADAMS
(Who has undertaken the part at a very short notice, in consequence of Miss PHŒBE BEALE having sprained her Ankle)

SCENE 8. (G. Gordon, Jun.)

MUSIC SELLERS AND LAUNDRESS'S SHOPS

Self-Playing Instruments—Blowing a Man out of his own Trumpet—Variations on the Trombone and Big Drum—"Off with his Head!" New Exercises by Two French Military Performers—Perambulators always Ready—Take care of the Babby—"Washing done Here"—Great Fall in *Iron*—"Clean Linen"—The *Gentleman* in Black—A Tale of a Tub.

SCENE 9. (W. Gordon)

BANKS of THE SERPENTINE, HYDE PARK

"Balloon! Balloon!—Where?—There!—Here it comes!"

PAS DE PARACHUTE!

By those Intrepid ÆRONAUTS, Mesdemoiselles Stapley, Startin, G. Wood, Hendrick, Hitchinson, and Grey.

Duel on a *small* scale—"It never rains but it pours"—Circular Hats *versus* Umbrellas—A Dam and her Chickens—A Cab from the *nearest* Stand

Characteristic Burlesque Dance, by Mr. HULINE.

SCENE 10. (W. Gordon)

A CHRISTMAS KITCHEN

How to Spit a Sirloin—Harlequin *Safe*—A Dish of Trifles—Toadstools and Mushrooms—"Who's your Hatter?"—How to make a Plum Pudding—All that's Nice and Plenty of it—Eggs and Young ones—More Brandy—Keep the Pot a Boiling—First Cut of the Pudding.

SCENE 11. (G. Gordon, Jun.)

Roasted Chesnut & Shut-up Shops

Pas de Caractere, ("La Monferina") **Mr. CORMACK & Miss C. ADAMS**

"Here you are, all hot, Twelve a Penny"—The Real Old Original Penny Ice Shop—Summer and Winter—"Marine Stores"—Eels [and Oysters—What are you at?—Astonishing the Natives—Lobster Sauce—*An Ice* Turn in and *Turn Out*—Bow wow Pies.

Mr. TANNER & his Troupe of Dogs

Will go through their Wonderful Performances!

SCENE 12. (G. Gordon, Jun.)

A WELL-KNOWN EXTERIOR in OXFORD STREET

"Do you want Luxuriant Hair and Whiskers?"—The Magical Effects of Asplin's Botanic Balm—Clean your Boots?—That's the Time of Day (and Martin)—How to Change a Bill at Sight.

SCENE 13. (F. Lloyds)

Interior of the Royal Princess's Theatre

JUVENILE VERSION OF

KING HENRY THE EIGHTH

Introducing Striking Effects never contemplated by the Author!

THE ACTION OF THIS SCENE ARRANGED BY MR. OSCAR BYRN.

King Henry the Eighth, — (afterwards Harlequin) — Master HODSDON
Cardinal Wolsey, Master PAULO Lord Sands, (afterwards Clown) Master HARRISON
Lord Chamberlain. — (afterwards Pantaloon) — Master IRELAND
Sir Harry Guildford, Master HARRIS Griffith, Master KING
Queen Katharine, Miss A. SMITH Anne Boleyn, (afterwards Columbine) Miss EMILY EDMONDS

General Reconciliation & Union of All Parties, in

SCENE 14. (F. Lloyds)

FAIRY TEMPLE

IN THE REALMS OF QUEEN PARADISA.

The New Pantomime Every Evening.

On MONDAY—King Henry the Eighth, and The Pantomime.
On TUESDAY—The Corsican Brothers, and The Pantomime.

Stage Manager, — Mr. GEORGE ELLIS. Treasurer, — Mr. S. LAMBERT.
Box Book-Keeper, — — Mr. MASSINGHAM.

DRESS CIRCLE, 5s. BOXES, 4s. PIT, 2s. GALLERY, 1s.
Second Price—DRESS CIRCLE, 2s. 6d. BOXES, 2s. PIT, 1s. GAL., 6d.
Orchestra Stalls, 6s. Private Boxes, £2 12s. 6d. £2 2s. & £1 11s. 6d.
Box-Office Open from 11 till 5 o'Clock. Doors Open at Half-past 6. The Performances to Commence at 7.
Half-Price will commence as near Nine o'Clock as is consistent with the Non-Interruption of the Performance.
☞ The Saloons under the Direction of M. EPITEAUX, of the Opera Colonnade.
Children in Arms will not be admitted
Gallery Door in Castle Street.
Private Boxes and Stalls may be obtained at the Libraries, and of Mr. MASSINGHAM, at the Box-Office of the Theatre
Oxford Street. Any Person wishing to secure Places, can do so by paying One Shilling for every Party not exceeding
Six, which Places will be retained until 9 o'Clock in the Boxes, and in the Stalls the Whole Evening.
☞ **Applications respecting the Bills to be made to Mr. TREADAWAY, at the Stage Door,**

Vivat Regina.] John K. Chapman and Co., Steam Machine Printers, 5, Shoe Lane, and Peterborough Court Fleet Street.

This Evening, FRIDAY, JULY 29th, 1853,

Will be presented a Petite Comedy, in One Act entitled, The

DAY AFTER THE WEDDING

Colonel Freelove, – – – **Mr. WALTER LACY**

Lord Rivers, – **Mr. G. EVERETT,**

James, Mr. H. SAKER **Groom, Mr. WILSON,**

Lady Elizabeth Freelove, – – **Mrs. WALTER LACY**

Mrs. Davies, – **Mrs. W. DALY.**

After which, (**37th Time**—commencing about a Quarter before 8 o'clock) LORD BYRON'S Tragedy of

SARDANAPALUS,

KING OF ASSYRIA.

([illegible])

The Costume and Architecture throughout the Play selected from Layard's Discoveries of the Monuments of Nineveh.

The Scenery Painted under the Direction of Mr. GRIEVE.

The Overture and Music composed for the occasion, by Mr. J. L. HATTON

The Dances and Action by Mr. OSCAR BYRN.

The Dresses by Mrs. and Miss HOGGINS.

The Machinery – by – Mr. G. HODSDON

The Properties by Mr. BRUNTON.

Perruquier, – Mr. ASPLIN, of No. 13, New Bond Street.

Sardanapalus,	(King of Nineveh and Assyria)	**Mr. CHARLES KEAN**
Arbaces.	(the Mede who aspired to the Throne)	**Mr. G. EVERETT,**
Beleses, –	(a Chaldean and Soothsayer) –	**Mr. GRAHAM**
Salemenes,	(the King's Brother-in-Law)	**Mr. RYDER,**
Altada, **Pania,** **Sfero,** **Zames,**	(Assyrian Officers of the Palace)	**Mr. ROLLESTON,** **Mr. J. P. CATHCART,** **Mr. PAULO** **Mr. BRAZIER**
Officers, –		**Mr. DALY and Mr. TERRY,**
Balea,	(a Courtier) –	**Mr. J. COLLETT,**
Herald –		**Mr. F. COOKE,**
Cupbearer,		**Mr. COLLIS**
Zarina,	(the Queen)	**Miss HEATH,**
Myrrha,	(an Ionian Female Slave)	**Mrs. CHARLES KEAN.**

Guards, Archers Nobles, Musicians, Standard Bearers, Dancing Girls, &c., &c.

PROGRAMME OF THE SCE

ACT FIRST AND SECOND,

CITY OF NINEVEH & RIVER TIGRIS

ACT THIRD AND FOURTH. (Gordon)

THE HALL of NIMROD

IN THE ROYAL PALACE. (F. Lloyds)

ACT FIFTH.

CHAMBER in the PALACE

CONFLAGRATION

AND

Destruction of the City of Nineveh.

(Dayes)

To conclude with **(9th Time)** a New Farce, Adapted from the French, entitled

CHESTERFIELD THINSKIN

Chesterfield Thinskin, Esq., – – **Mr. HARLEY,**
Mr. Brangle, – – – – **Mr. ADDISON**
Mr. Redthorn. – **Mr. J. CHESTER,**
Jacob Burr, – (Brangle's Servant) – **Mr. MEADOWS,**
John (Thinskin's Servant) **Mr. J. COLLINS,**
Miss Brangle, – – – – **Miss VIVASH.**

SHAKESPEARE'S TRAGEDY OF

MACBETH

WILL BE REPEATED

For the 52nd Time, on WEDNESDAY NEXT, August 3rd.

THE NEW FARCE OF

CHESTERFIELD THINSKIN

WILL BE REPEATED EVERY EVENING.

To-Morrow—(SATURDAY)—The Day After the Wedding, Sardanapalus, and Chesterfield Thinskin
MONDAY—The Day after the Wedding, Sardanapalus, and Chesterfield Thinskin.
TUESDAY—The Day After the Wedding, Sardanapalus, and Chesterfield Thinskin
THURSDAY—The Day After the Wedding, Sardanapalus, and Chesterfield Thinskin

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Stage Manager Mr. G. ELLIS. **Treasurer, Mr. S. LAMBERT.**
Musical Director. Mr. ROBERT STÖPEL. **Ballet Master. Mr. OSCAR BYRN**
DRESS CIRCLE, 5s. BOXES, 4s. PIT, 2s. GALLERY, 1s.
Second Price—DRESS CIRCLE, 2s. 6d. BOXES, 2s. PIT, 1s. GAL., 6d
Orchestra Stalls 6s. Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d.
Box Office Open from 11 until 5 o'Clock. Doors Open at Half-past 6. The Performances to Commence at 7.
Half-Price will commence, on the Nights of "Sardanapalus," at the Termination of the Third Act, about a Quarter past Nine.
☞ GALLERY DOOR IN CASTLE STREET. **Children in Arms cannot possibly be Admitted**
Private Boxes and Stalls may be obtained at the Libraries; and of Mr. MASSINGHAM, at the Box Office of the Theatr,
Oxford Street, where Places for the Dress Circle and Boxes may be secured.
Applications respecting the Bills to be addressed to Mr. TREADAWAY, Stage Door
VIVANT REGINA ET PRINCEPS.] [John K. Chapman & Company, 5, Shoe Lane, & Peterborough Ct., Fleet St.

PROGRAMME OF THE

ROYAL
PRINCESS'S THEATRE.
OXFORD STREET.

UNDER THE MANAGEMENT OF
Mr. CHARLES KEAN,
No. 3, TORRINGTON SQUARE.

LORD BYRON'S TRAGEDY OF
SARDANAPALUS

WILL BE REPEATED
To-Morrow (Saturday), and on Monday, Tuesday, and Thursday Next.

☞ The Free List will be Suspended on the Nights of "Sardanapalus."

In the production of Lord Byron's Tragedy of "Sardanapalus," I have availed myself of the wonderful discoveries made within the last few years, by Layard, Botta, and others, on the site of the ancient Nineveh. It was during the latest excavations, made by Mr. Layard, in the south-east palace of the Mount of Nimroud, that our illustrious countryman arrived at the conclusion that this interesting structure was the work of the son of Esar-haddon, who was himself the son of Sennacherib, so famous in sacred history. Although, says Mr. Layard, no part of the history of this royal builder has been as yet recovered, yet there is every reason to believe that this son of Esar-haddon was no other than the Sardanapalus, who, conquered by the Medes and Babylonians, under Cyaxares (B.C. 606), made one funeral pile of his palace, his wealth, and his wives.

To render visible to the eye, in connexion with Lord Byron's drama, the costume, architecture, and customs of the ancient Assyrian people, verified by the bas-reliefs, which, after having been buried for nearly three thousand years, have in our own day been brought to light, was an object that might well inspire the enthusiasm of one who has learnt that scenic illustration, if it have the weight of authority, may [illegible] and add dignity to the noble works of genius.

I have humbly endeavoured to convey on the stage an accurate portraiture and a living picture of an age long since past away, but once as famous as our own country in civilization and power; and more intimately associated with the destructive wars of the Jewish race than any other people. [illegible] pains have been spared to present to the eye the gorgeous and striking scenery, that has been so [illegible] bowels of the earth. The sculptures now in the British Museum have been rigidly followed; and where recent discovery has failed to give authority for minor details [illegible] have, wherever it has been possible, borrowed designs [illegible] epoch. In decoration [illegible], whether scenic or otherwise, I have diligently sought for *truth*; and it is with some pride and satisfaction I am enabled to announce that a verdict of approval has been received from the judge most competent to speak with authority upon the surpassingly interesting subject with which I have had to deal.

It is hardly necessary to remind the reader that Assyria and the country beyond the two rivers, the Tigris and the Euphrates, constituted, "if not actually the cradle of mankind, at all events the theatre on which the descendants of Noah performed their first conspicuous part. The plains of Shinar witnessed not only the defeat of that presumptuous enterprise which scattered them abroad upon the face of the earth, but also the exploits of the 'mighty Hunter,' and the triumph of his ambition, in the establishment of the first monarchy recorded either by sacred or profane writers." "More than two thousand years (says a modern writer, in recording the marvellous results of French and English discovery on the Assyrian plains) had Nineveh lain in its unknown grave, when a wandering English scholar and a French *savant*, urged by a noble inspiration, sought the seat of the once powerful empire, and, searching till they found the dead city, threw off its shroud of sand and ruin, and revealed once more to an astonished and curious world, the temples, the palaces, and the idols, the representations of war, and the triumphs of peaceful art of the ancient Assyrians. The Nineveh of scripture—the Nineveh of the oldest historians—the Nineveh, twin sister of Babylon, glorying in a civilisation of pomp and power, all traces of which were believed to be gone—the Nineveh in which the captive tribes of Israel had laboured and wept, was, after a sleep of twenty centuries, again brought to light. The long lost was found—the dead palaces were exhumed—the strange huge sculptures were dug out and their inscriptions deciphered. The proofs of ancient splendour were again beheld by living eyes, and, by the skill of the draughtsman and the pen of the antiquarian travellers, made known to the world Patience and industry rescued from the earth these treasures of a long gone people, giving proof of a great civilisation existing in the earliest stages of the history of the human race."

It is a note-worthy fact that, until the present moment, it has been impossible to render Lord Byron's tragedy of "Sardanapalus" upon the stage with proper dramatic effect, because, until now, we have known nothing of Assyrian architecture and costume. It is also worthy of remark that, interesting as the rescued bas-reliefs which have furnished such information are, they could not find dramatic illustration but for the existence of the only Tragedy that has reference to the period of which they treat. I consider myself fortunate in having been permitted to link together the momentous discoveries of one renowned Englishman with the poetic labours of another.

☞ Lord Byron having closely followed the history of Sardanapalus, as given by Diodorus Siculus, who has erroneously placed the site of the ancient Nineveh on the banks of the Euphrates, I have ventured to alter the text wherever this mistake is made, and have given the city its proper position on the river Tigris.

CHARLES KEAN.

ROYAL PRINCESS'S THEATRE.
OXFORD STREET.

UNDER THE MANAGEMENT OF
Mr. CHARLES KEAN,
No. 3, TORRINGTON SQUARE.

Mr. & Mrs. CHARLES KEAN'S BENEFIT.

☞ **THE FREE LIST WILL BE ENTIRELY SUSPENDED.**

SARDANAPALUS.

In the production of Lord Byron's Tragedy of "Sardanapalus," I have availed myself of the wonderful discoveries made within the last few years, by Layard, Botta, and others, on the site of the ancient Nineveh. It was during the latest excavations, made by Mr. Layard, in the south-east palace of the Mount of Nimroud, that our illustrious countryman arrived at the conclusion that this interesting structure was the work of the son of Esar-haddon, who was himself the son of Sennacherib, so famous in sacred history. Although, says Mr. Layard, no part of the history of this royal builder has been as yet recovered, yet there is every reason to believe that this son of Esar-haddon was no other than the Sardanapalus, who, conquered by the Medes and Babylonians, under Cyaxares (B.C. 606), made one funeral pile of his palace, his wealth, and his wives.

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CHARLES KEAN.

PROGRAMME OF THE SCENERY.

ACT FIRST AND SECOND.

CITY OF NINEVEH & RIVER TIGRIS

ACT THIRD AND FOURTH.

(Gordon)

THE HALL of NIMROD

IN THE ROYAL PALACE.

(F. Lloyds)

ACT FIFTH.

CHAMBER in the PALACE
CONFLAGRATION
AND
Destruction of the City of Nineveh.

(Dayes)

To conclude with the Farce, in One Act, of

TURNING THE TABLES.

Mr. Knibbs, — **Mr. J. CHESTER,**
Jeremiah Bumps, — — **Mr. JAMES [illegible]**
Edgar de Courcy, — — **Mr. G. EVERETT,**
Tom Thornton, — — **Mr. HERMANN VEZIN**
Mrs. Humphries, — **Miss DALY,**
Miss Knibbs, — — **Miss CARLOTTA LECLERCQ**
Patty Larkins, — — **Mrs. WALTER LACY.**

SARDANAPALUS,

WILL BE PERFORMED
ON WEDNESDAY, THURSDAY, FRIDAY, SATURDAY AND MONDAY NEXT.

MARCO SPADA

Will be Repeated To-Morrow (Tuesday).

SHAKESPEARE'S TRAGEDY OF
MACBETH

WILL BE REPEATED
For the 49th Time, on WEDNESDAY WEEK, the 22nd.

To-Morrow—(TUESDAY)—Charles the Second, Marco Spada, and Turning the Tables.
WEDNESDAY—Perfection, Sardanapalus, and Turning the Tables.

Stage Manager, Mr. G. ELLIS. **Treasurer, Mr. S. LAMBERT.**
Musical Director, Mr. ROBERT STÖPEL. **Ballet Master, Mr. OSCAR BYRN**

Box Office Open from 11 until 5 o'Clock. Doors Open at Half-past 6. The Performances to Commence at 7
Half-Price will commence as near Nine o'Clock as is consistent with the Non-Interruption of the Performance.
☞ **GALLERY DOOR IN CASTLE STREET.** **Children in Arms cannot possibly be Admitted**
Private Boxes and Stalls may be obtained at the Libraries; and of Mr. MASSINGHAM, at the Box Office of the Theatre, Oxford Street, where Places for the Dress Circle and Boxes may be secured.
Applications respecting the Bills to be addressed to Mr. TREADAWAY, Stage Door.

VIVAT REGINA ET PRINCEPS.] [John K. Chapman and Company, 5 Shoe Lane and Peterborough Ct, Fle

THIS EVENING, MONDAY, JUNE 13th, 1853,

FOR THE BENEFIT OF

MR. & MRS. CHARLES KEAN

Will be presented a Petite Comedy, in One Act, by the late THOMAS HAYNES BAYLY, entitled

PERFECTION

Sir Lawrence Paragon, — Mr. ADDISON,
Charles Paragon, — (his Nephew) — Mr. WALTER LACY
Sam, — Mr. H. SAKER,
Servants, — — Mr. COLLIS and Mr. WILSON,
Kate O'Brien, — — Miss CARLOTTA LECLERCQ
Susan, — Miss VIVASH.

After which, (commencing about 8 o'clock) will be produced, LORD BYRON'S Tragedy of

SARDANAPALUS,

KING OF ASSYRIA.

(CONSIDERABLY ABRIDGED FOR STAGE REPRESENTATION,)
The Costume and Architecture throughout the Play selected from Layard's Discoveries of the Monuments of Nineveh.

The Scenery Painted under the Direction of Mr. GRIEVE.

The Overture and Music composed for the occasion, by Mr. J. L. HATTON

The Dances and Action by Mr. OSCAR BYRN.

The Dresses by Mrs. and Miss HOGGINS.

The Machinery — by — Mr. G. HODSDON

The Properties by Mr. BRUNTON.

Perruquier, — Mr. ASPLIN, of No. 13, New Bond Street.

Sardanapalus, (King of Nineveh and Assyria) Mr. CHARLES KEAN
Arbaces. (the Mede who aspired to the Throne) Mr. G. EVERETT,
Beleses, — (a Chaldean and Soothsayer) — Mr. GRAHAM
Salemenes, (the King's Brother-in-Law) Mr. RYDER,
Altada, (Assyrian Officers of the Palace) Mr. ROLLESTON,
Pania, Mr. J. F. CATHCART
Sfero, Mr. PAULO
Zames, Mr. BRAZIER
Officers, — Mr. DALY and Mr. TERRY,
Balea, — (a Courtier) — Mr. J. COLLETT,
Herald, — Mr. F. COOKE,

Zarina, (the Queen) Miss HEATH,
Myrrha, (an Ionian Female Slave) Mrs. CHARLES KEAN.
Guards, Archers, Nobles, Musicians, Standard Bearers.
Dancing Girls, &c., &c.

ROYAL

PRINCESS'S THEATRE.

OXFORD STREET.

UNDER THE MANAGEMENT OF

Mr. CHARLES KEAN,

No. 3, TORRINGTON SQUARE.

DOUGLAS JERROLD'S NEW AND ORIGINAL COMEDY OF

St. CUPID

OR, DOROTHY'S FORTUNE,

Having been selected for Representation, for the FIRST TIME, by ROYAL COMMAND, at WINDSOR CASTLE, on FRIDAY, the 21st of January, will be produced at this Theatre, as Acted before the Court, This Evening.

THIS EVENING, SATURDAY, JANUARY 22nd, 1853,

WILL BE PRODUCED

A NEW & ORIGINAL COMEDY, in 3 Acts, by

DOUGLAS JERROLD,

ENTITLED

ST. CUPID

OR, DOROTHY'S FORTUNE,

(As First Acted, by Royal Command, before the Court, at Windsor Castle)

Mr. Under-Secretary Zero — — **Mr. JAMES VINING**

Sir Valentine May (his Nephew) **Mr. WALTER LACY**

Doctor Budd (a Schoolmaster) [illegible]

Ensign Bellefleur (his Nephew) **Mr. G. EVERETT**

Checker — **Mr. RYDER**

Hawke **Mr. F. COOKE** **Trundle** **Mr. J. CHESTER**

Officer — **Mr. COLLIS**

Dorothy Budd (Daughter of Doctor Budd) **Mrs. CHARLES KEAN**

Queen Bee (a Gipsy Woman) **Mr. WRIGHT**

Juno — (Servant at Doctor Budd's) — **Mrs. WALTER LACY**

(Her First Appearance at this Theatre under the Present Management)

After which will be presented (23rd Time) a New and Original GRAND COMIC CHRISTMAS PANTOMIME, the Subject suggested (though not strictly followed) by the well-known Nursery Tale of the COUNTESS D'ANOIS, entitled

HARLEQUIN

CHERRY AND FAIR STAR

OR, THE GREEN BIRD, THE DANCING WATERS AND THE SINGING SILVER TREE.

Al-Seren,	(surnamed the "Amiable," King of Cyprus, and his own Chancellor of the Exchequer, a *noted* character, much talked of in Modern History)	Mr. J. COLLETT
Prince Cheribil,	(the King's Eldest Son, familiarly called "Cherry"—"*round and sound*"—one not likely to *stick* at trifles)	Mr. ROLLESTON—afterwards Harlequin, Mr. CORMACK,
Prince Britesun,	**(the King's Second Son, a very *pretty* specimen of a *bright son*, indeed)**	Mr. STACEY
Prince Fuelles,	(the King's Third Son, and [illegible] presentiment of the preceding)	Mr. COLLIS,
Topac-al-Widdi,	(the King's Master of the Horse, formerly Director General of the Olympic Games, Cirques Imperiaux, Pompeii et Herculaneum)	Mr. H. SAKER—afterwards Pantaloon, Mr. PAULO,
Djinn	(Chief of the Afrites, or Evil Genii, a *fright* of a *sprite*, over and above proof positive in all things)	Mr. TERRY—afterwards Clown,
Sling,		Mr. HULINE,
Vir-tan-tek,	(otherwise "Verdant Dick," a "*green*" bird, yet not by any means so *green* as he looks)	Mr. J. COLLINS

The Princess Fair Star, (The King's Niece—a "fast" young lady, who—but the Poet's description will suffice—"Grace in her steps, Heaven in her eye In every gesture love and dig-ni-ty") Mr. DALY—afterwards Columbine Miss CARLOTTA LECLERCQ,

Everiweriana, (the Queen of the Peris, or Good Genii, and Fairy Guardian of the "Children of Cyprus") Miss KATE TERRY,

Innocence and Truth, — (her Attendant Peris) — Miss DESBOROUGH and Miss HONEY

Sing-Sophtli, (1st Maid of Honour in Waiting) Mr. STOAKES,

Step-Liteli, (2nd Maid of Honour) Mr. WARNER, Koh-Nimli, (3rd Maid of Honour) Mr. BUSH

Scene 1. The Neutral Ground of the Peris & Afrites. (Gordon)

How the Evil Genie, foiled in his attempts to reach a *celestial* body—avows his intention of descending to terra firma to secure a terrestrial object—How a mutual understanding is arrived at between the ruling powers,—in short, how the close of Scene First introduces the spectator to

Scene 2. ROYAL NURSERY IN THE PALACE OF CYPRUS. (F. Lloyds)

How Saturday night is employed in the Royal Nursery—How Cherry essays to emulate a celebrated professor—How some of his brothers exhibit "vaulting ambition," o'erleaping themselves, and fall—whack!—on the other side!—How some become Knights of the "*Bath*"—How the Royal Maids receive "striking proofs of affection" from the princes—and how, in the midst of the row, the "*Guv'nor*" arrives!—How the princes are dispatched, supperless, to bed—How the Princess Fair Star comes Gal-opping home from Boarding School, and shows signs of improvement in her studies—How a case of "abduction" takes place by *Vampyrean* process.

Scene 3. COURT & GATEWAY OF THE AMBASSADORS. (Gordon)

How Cherry undertakes the hazardous journey in search of his lovely Cousin—How the Prince meets with a disaster in mounting the "fiery and untamed steed!"—and how he finally departs with his trusty squire the world-renowned Al-Whildi.

Scene 4. The PERI's RETREAT (Cuthbert)

IN THE REALMS OF ILLUSION.

How a "gathering" takes place in the dominions of the Peri—How Fair Star is placed on her probation, and how she develops the ruling passion strong in female kind.

PAS DE TENTATION!

How Fair Star, endeavouring to place her *hand* on the vase, "puts her *foot* in it"—How a "sudden change comes o'er the spirit of the scene

Scene 5. Icy Summits of Kork-Assus (Gordon)

IN THE KINGDOM OF DESERTS.

How Cherry falls *in* with the Green Bird, and *out* with his squire, who receives "one for his nob"—How Cherry takes a sporting turn, and looking after number one, getting *bewildered* in the *wilderness*, drops upon two, three, four, and several others, too numerous to mention—How Cherry quits his squire in a "*stew*," to settle his own "*hash*," which gets the latter into a "*broil*"—How a tremendous scrimmage takes place (Vide Gazette Extraordinary)—How there are "wheels within wheels, my noble commander"—A long pull, a strong pull, and a pull altogether, thereby causing a victory in favour of "Right over Might."

Scene 6. THE PICK DE-MIDDY. (Gordon)

Scene 7. TERRASSE DU ROI AND AVENUE (F. Lloyds)

IN THE ROYAL GARDENS OF CYPRUS.

How the course of true love never did, and never will run smooth—How an unexpected turn is given to the "tide of affairs," which being "taken at the flood" by the parties most interested, leads to a change of ministry and scene, at the same time

Scene 8. THE PERI PALACE OF PEACOCKS (F. Lloyds)

THE TRANSFORMATION:

Harlequin, — — **Mr. CORMACK,**
Columbine, — — **Miss CARLOTTA LECLERCQ,**
Pantaloon, — — **Mr. PAULO,**
And Clown, — — — — **Mr. HULINE,**

Scene 9. LAW STATIONER'S & ELECTRO BIOLOGISTS. (F. Lloyds)

Wanted, a governess—Education versus Appetite—Bad taste—A new leaf turned over—Questions solved for five shillings—Australia's the place—Electro Electricity—Telegraph Office—A lively *spark*—Greenwich Time—Cutting an old acquaintance—Taking up his quarters—Joining done—Time gained and time lost—Tempus fugit—Place of security—Safe bind, safe find

Scene 10. BREAD STREET, (Adams)

CORN CHANDLER'S AND BAKERS SHOPS.

Rabbit poles—Hop poles, and poles for hopping—A friend from the Isle of Dogs—A sudden exit—Sharp shooting for sharp shooters—Mind you *peas* and *cues*—Salmon and gammon—A friend of the Cook's—Head of the Police—Done brown—A business to be sold—Taking possession.

Scene 11. A WINDMILL, WITH MILLER's HOUSE, GRANARIES, &c. (Adams)

Here we go round, round, round——There's many a slip between, &c.——"There was a jolly Miller lived once," but now more t'other—Going the whole length—Sacks and sacking—I see him, I've got him; no, I a'int—The Devil's in it"—Hide and seek—Out of the frying-pan into

Scene 12. INTERIOR OF THE LEAGUE BAKERY (Adams)

Fire! fire!—Water! water!—Light bread—A well-bred man and an ill-bred man—Pull away, and the———take the hindmost!—A sudden rise and fall in bread—Down again

Scene 13. BETTING OFFICE AND A WELL-KNOWN TOY SHOP (F. Lloyds)

Pas De Caractere (Bourgeois) — — . **Miss CARLOTTA LECLERCQ & Mr. CORMACK.**

You shouldn't make faces—A recollection of the Exposition—The "*game of the race*," and a *merry* one, too—A nice pasty for a family dinner—The Militia Outdone—Brought to the Drum-head—An *inside* passenger—Spring meeting—Weights and measures—A case for *travelling*—An *express* engine, built expressly for the occasion—Settling day, and a regular settler—All blanks, and no prizes.

Scene 14. Pier of a Favourite Watering-Place. (Gordon)

Tea made, with shrimps, Ninepence a-head.. New arrivals.. The latest fashion

PAS EXTRAORDINAIRE.

'There's your papa!—there's your mamma!—there's your brother and sister!—Ah! how d'ye do?—how are you?—glad to see you back again!"&c—Kissing goes by favour—A sudden squall of wind and children—"Oh, what a row, what a rumpus, and a rioting, &c."

Scene 15 COVENT GARDEN MARKET. (Gordon)

Topsy slightly *elevated*—"I'se so wicked!"—Vegetables take a sudden rise—The "Old House at Home"—Presto, off we go to the

Grotto of the Dancing Golden Waters AND THE SINGING SILVER TREE.

THE NEW PANTOMIME

WILL BE REPEATED EVERY EVENING.

Shakespeare's Tragedy of HAMLET will be repeated on Wednesday Next

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On MONDAY (under Approval) the ENTERTAINMENTS of THIS EVENING will be Repeated.

Stage Manager, Mr. G. ELLIS. **Treasurer, Mr. S. LAMBERT.**
Musical Director. Mr. ROBERT STÖPEL. **Ballet Master. Mr. OSCAR BYRN.**

DRESS CIRCLE, 5s. BOXES, 4s. PIT, 2s. GALLERY, 1s.
Second Price—DRESS CIRCLE, 2s. 6d. BOXES, 2s. PIT, 1s. GAL., 6d.
ORCHESTRA STALLS, 6s.,
PRIVATE BOXES, £2 12s. 6d., £2 2s., and £1 11s. 6d.

Box Office Open from 11 until 5 o'Clock. Doors Open at Half-past [illegible]
Half-Price will commence as near Nine o'Clock as is consistent with the Non-interruption of the Performance.

☞ **GALLERY DOOR IN CASTLE STREET.** **Children in Arms cannot possibly be Admitted**

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Applications respecting the Bills to be addressed to Mr. TREADAWAY, Stage Door.

VIVANT REGINA ET PRINCEPS.

John K. Chapman and Company, 5, Shoe Lane, and Peterborough Court, Fleet Street.

ROYAL

PRINCESS'S THEATRE.

OXFORD STREET.

UNDER THE MANAGEMENT OF

Mr. CHARLES KEAN,

No. 3, TORRINGTON SQUARE.

THIS EVENING, MONDAY, JUNE 7th, 1852,

The Performances will commence with (First Time) a New and Original Play, in Five Acts, by the Author of "The Wife's Secret," entitled The

TRIAL OF LOVE.

Prince Rupert, (Commander-in-Chief of the Royal Forces) **Mr. G. EVERETT**

Colonel Boswell, (Lieutenant-Governor of Newark) **Mr. RYDER.**

Sir William Grey, **Mr. GRAHAM,**

Colonel Sir Herbert Tyrrel, – **Mr. CHARLES KEAN,**

Major Offington, **Mr. C. WHEATLEIGH,**

Martin Shirley, – – – **Mr. MEADOWS,**

Gilbert Shirley, (his Nephew) **Mr. J. F. CATHCART.**

Stephen, **Mr. J. CHESTER.**

Officer, **Mr. DALY**, **Jailer**, **Mr. PAULO,**

Isabel Grey, (Daughter to Sir William Grey) **Mrs. CHARLES KEAN,**

Margaretta, – **Miss MARSHALL.**

Officers of Prince Rupert's Staff, Aides-de-Camp, Musketeers, Pikemen, Trumpeters, &c.

SCENE.—NEWARK,

DURING THE SIEGE

BY THE PARLIAMENTARY TROOPS.

PERIOD---1644.

To conclude with SHERIDAN's Farce of The

CRITIC.

Sneer, — **Mr. JAMES VINING,**

Sir Fretful Plagiary, — — — **Mr. ADDISON**

Under Prompter, **Mr. EDMONDS,**

Puff, — — — — — **Mr. ALFRED WIGAN**

Mr. Dangle, — **Mr. C. WHEATLEIGH,**

Servant, **Mr. COLLIS,**

Mrs. Dangle, — — **Miss MURRAY,**

Lord Burleigh, **Mr. PAULO,** **Earl of Leicester,** **Mr. J. CHESTER**

Governor of Tilbury Fort, — **Mr. GRAHAM,**

Sir Water Raleigh, **Mr. MEADOWS,**

Sir Christopher Hatton, — — **Mr. G. EVERETT,**

Master of the Horse, **Mr. BRAZIER,** **Beefeater,** **Mr. F. COOKE**

Don Ferolo Whiskerandos, — **Mr. HARLEY,**

First Sentinel, **Mr. DALY,** **Second Sentinel.** **Mr. STOAKES,**

First Niece, **Miss VIVASH,** **Second Niece,** **Miss NEWCOMBE**

Confidante, **Mrs. W. DALY,**

Tilburina, — — — **Mrs. ALFRED WIGAN**

THE CORSICAN BROTHERS

Will be Repeated TO-MORROW, and EVERY EVENING during the Week.

Shakespere's Historical Play of

KING JOHN

Is postponed in consequence of the Indisposition of Miss KATE TERRY.

MR. AND MRS.

CHA^s KEAN'S BENEFIT

Will take place on MONDAY, 14th June.

(To-Morrow) TUESDAY—The Corsican Brothers. WEDNESDAY—The Corsican Brothers

---

Acting Manager, Mr. EMDEN. **Stage Manager, Mr. G. ELLIS.**
Musical Director. Mr. ROBERT STOPEL. **Ballet Master. Mr. FLEXMORE**

DRESS CIRCLE, 5s. BOXES, 4s. PIT, 2s. GALLERY, 1s.
Second Price—DRESS CIRCLE, 2s. 6d. BOXES, 2s. PIT, 1s. GAL., 6d
ORCHESTRA STALLS, 6s., which may be retained the Entire Evening
PRIVATE BOXES, £2 12s. 6d., £2 2s., and £1 11s. 6d.

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ROYAL

PRINCESS'S THEATRE.

OXFORD STREET.

UNDER THE MANAGEMENT OF

Mr. CHARLES KEAN,

No. 3, TORRINGTON SQUARE,

THE CORSICAN BROTHERS

Will be Repeated This Evening, and on Tuesday and Thursday Next.

THIS EVENING, SATURDAY, MARCH 20th, 1852,

Will be presented (12th Time) a Dramatic Romance, in Three Acts, adapted from the French, entitled The

CORSICAN BROTHERS

The representation of the 1st Act takes place in the Island of Corsica
The Second Act, in Paris.
The Third Act, in the Forest of Fontainebleau.

☞ **The Action of the First and Second Acts is supposed to occur simultaneously.**

M. Fabien dei Franchi,
M. Louis dei Franchi, } (Twin Brothers) **Mr. CHARLES KEAN,**
M. de Chateau-Renaud, – – **Mr. ALFRED WIGAN,**
The Baron de Montgiron, **Mr. JAMES VINING,**
The Baron Giordano Martelli, – **Mr. C. WHEATLEIGH,**
M. Alfred Meynard. **Mr. G. EVERETT.**
Orlando.
Colonna, } (Corsican Peasants) { **Mr. MEADOWS**
M. Beauchamp, Mr. STACEY. **M. Verner, Mr. ROLLESTON,**
Antonio Sanola, (Judge of the District) **Mr. F. COOKE,**
Boissec, (a Woodcutter) **Mr. J. CHESTER,** **Griffo. Mr. PAULO,**
Tomaso, (a Guide) **Mr. STOAKES,** **A Surgeon, Mr. DALY,**
Servants, Mr. HAINES and Mr. WILSON,
Madame Savilia dei Franchi, – – – **Miss PHILLIPS.**
Emilie de Lesparre, **Miss MURRAY,**
Maria, – – – **Miss ROBERTSON,**
Coralie,
Celestine,
Estelle. } Ladies of the Ballet { **Miss CARLOTTA LECLERCQ,** **Miss DALY,** **Miss VIVASH,**

Ladies, Gentlemen, Masks, Dominoes, Debardeurs, Grotesques, Servants. Male and Female Corsican Peasants. &c.

ACT I.

Hall in the Chateau of Made. Savilia dei Franchi
AT SULLACARO, IN CORSICA. (F. Lloyds.)

ACT II.—SCENE I.

Interior of the Opera House, Paris
During a Masqued Ball and Carnival. (Dayes and Aglio.)

Scene 2. **LOBBY OF THE OPERA HOUSE.** (F. Lloyds.)

SCENE 3.

SALOON IN THE HOUSE OF MONTGIRON,
(F. Lloyds.)

ACT III.

Glade in the Forest of Fontainebleau
(Gordon.)

☞ **The Public is cautioned, that the Version of the "CORSICAN BROTHERS" now performing at this Theatre, is the Exclusive Property of the Manager, & is Not Printed.**

To be followed by TOBIN's Comedy (Compressed into Three Acts) of The

HONEYMOON

Duke of Aranza, — — — **Mr. CHARLES KEAN**

Count of Montalban, **Mr. G. EVERETT,**

Rolando, — — **Mr. ALFRED WIGAN,**

Balthazar. **Mr. F. COOKE,** **Lopez,** **Mr. MEADOWS,**

Jaquez, — **Mr. HARLEY,**

Campillo, **Mr. PAULO,** **Pedro,** **Mr. ROLLESTON,**

Olmedo, **Mr. STACEY,**

Juliana, — — — — **Mrs. CHARLES KEAN,**

Volante, **Miss ROBERTSON,**

Zamora. — **Miss CARLOTTA LECLERCQ,**

Lords, Ladies, Servants, &c.

SHAKESPEARE'S HISTORICAL PLAY OF

KING JOHN

Will be Repeated on Monday, Wednesday and Friday Next.

THE MELODRAMA OF

PAULINE

Will be Revived on Monday Next, after the Representation of "KING JOHN."

MONDAY—King John, and [illegible]

TUESDAY—The Corsican Brothers and The Honeymoon.

WEDNESDAY—King John, and Pauline

THURSDAY—The Corsican Brothers, and The Honeymoon.

Acting Manager, Mr. EMDEN. **Stage Manager, Mr. G. ELLIS.**
Musical Director, Mr. R. HUGHES. **Ballet Master, Mr. FLEXMORE**
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VIVANT REGINA ET PRINCEPS. John K. Chapman & Company, 5, Shoe Lane, & Peterborough Court, Fleet Str

51

ROYAL
PRINCESS'S
THEATRE, OXFORD STREET.

UNDER THE MANAGEMENT OF

MR. C. KEAN and MR. KEELEY

No. 3, TORRINGTON SQUARE. No. 19, BROMPTON SQUARE.

LAST TWO NIGHTS
OF THE SEASON.

THIS EVENING, THURSDAY, OCTOBER 16th, 1851,

The Performances will commence with a Play, in Five Acts, by G. W. LOVELL, Esq., entitled The

WIFE'S SECRET.

Lord Arden,	(a Fugitive Cavalier)	Mr. BELTON,
Sir Walter Amyott,	(a Colonel in the Parliamentary Service)	Mr. CHARLES KEAN,
Jabez Sneed,	(his Steward)	Mr. ADDISON,
Harrington,	(an Officer in the Parliamentary Service)	Mr. F. COOKE,
Brouillard,	(Captain of a French Sloop)	Mr. ALFRED WIGAN,
James,	(Servants to Sir Walter)	Mr. STACEY,
Robert,		Mr. PAULO,
Richard,		Mr. STOAKES,
Neville,	(Page to Lady Eveline)	Miss ROBERTSON,
Harry,	(a Courier)	Mr. J. F. CATHCART,
Lady Eveline Amyott,		Mrs. CHARLES KEAN,
Maud,		Mrs. KEELEY.

To be followed by a Farce, by ALFRED WIGAN, Esq. entitled

A MODEL OF A WIFE.

Mr. Stamp,	(a Painter and Teacher of Drawing)	Mr. ADDISON,
Tom,	(his Servant)	Mr. MEADOWS,
Pygmalion Bonnefoi,		Mr. A. WIGAN,
Mrs. Stamp,		Miss SOMERS,
Clara,	(her Niece)	Miss MURRAY,
Pupils,		Miss DAVIS & Miss HENDRICK,

To conclude with, for the 153rd Time, an Entirely New and Original Grand Burlesque Extravaganza, partly founded on one of WASHINGTON IRVING's Tales, entitled **THE**

ALHAMBRA

OR. THE THREE BEAUTIFUL PRINCESSES.

By ALBERT SMITH, Esq.

The Scenery Designed and Painted, from the Works of David Roberts, Lewis, Owen Jones, &c., &c., by Messrs. GORDON, LLOYDS, GRAY and Assistants.
The Costumes Selected and Arranged, from the Best Authorities, by Mr. SEFTON, Miss HOGGINS & Assistants.
The Machinery by Mr. G. HODSDON. The Properties by Mr. MOON & Assistants.
The Music Arranged and Selected by Mr. R. HUGHES. The Dances Invented by Mr. FLEXMORE
The whole produced under the Direction of Mr. GEORGE ELLIS.

CHARACTERS—IN THE OPENING SCENE.

Mrs. Keeley,	— — by —	**A LADY,** (*Not by any means her First Appearance in that Character*)
Will o' the Wisp,	(a light, bright, night Sprite)	**Miss VIVASH,**
Asmodeus,	— (From the *Diable Boiteux*) —	**Mr. FLEXMORE,**

IN THE ROMANCE.

Mohamed,	"A Moorish King of Grenada, who, either through misfortune or mismanagement, was constantly in trouble,"	**Mr. WYNN,**
Hussein Baba,	"A Renegado who was reported to have a most itching palm,"	**Mr. HARLEY,**

THE THREE CHRISTIAN CAPTIVES.

Sir Rupert the Ready,	"They were in the flower of youth & of noble presence, and the lofty manner in which they carried themselves, tho' loaded with chains and surrounded with enemies, bespoke the grandeur of their souls."	**Mrs. KEELEY,**
Sir Desperado the Dauntless		**Mr. ALFRED WIGAN**
Sir Toby the Timorous.		**Mr. MEADOWS**

THE THREE BEAUTIFUL PRINCESSES—DAUGHTERS OF KING MOHAMED.

Zayda,	"Zayda was tall and finely formed, with a lofty demeanour and a penetrating eye,"	**Miss MURRAY,**
Zorayda,	"Zorayda was of the middle height, with an alluring look and swimming gait, and a sparkling beauty,"	**Miss C. LECLERCQ,**
Zorahayda,	("Zorahayda was soft and timid, and extremely sensitive,")	**Miss MARY KEELEY,**
Kadiga,	their Attendant. "She was an Andalusian by birth, whose Christian name is forgotten, being mentioned in Moorish legends by no other appellation than that of the discreet Kadiga,"	**Miss ROBERTSON,**
Alarhmer,	— (Surnamed "The Nervous,") —	**Mr. ROLLESTON,**
Ebn Ajeeb,	— (Surnamed "The Noisy,") —	**Mr. F. COOKE,**
Al Djaco,	— (the Princesses' pet Monkey) —	**Mr. FLEXMORE,**
The Spirit of the Fountain	"She was young and beautiful, and in her hand she held a silver lute,"	**Miss DALY,**

MOORS.

Bonabben,	— — — —	**Mr. PAULO,**
Ibrahim,	— — — — —	**Mr. DALY,**
Abu Habuz,	— — — —	**Mr. STOAKES.**

BROMPTON SQUARE, BY MOONLIGHT.

Incantation, and Arrival of Asmodeus. His Departure from London

BALLOON VOYAGE

FROM BROMPTON TO THE ALHAMBRA,

PASSING OVER

THE CRYSTAL PALACE, IN HYDE PARK—LONDON, BY NIGHT—DOVER—THE BRITISH CHANNEL—CALAIS—PARIS—A VALLEY IN THE PYRENEES—THE AMPHITHEATRE OF GAVERNIE.

LEADING TO A

MOUNTAIN PASS ON THE DESCENT TO GRANADA

With a View of the Vega & City, the Alhambra & the Sierra Nevada in the Distance.

CHAMBER OF THE PRINCESSES

IN THE TORRE DE LAS INFANTAS.

COURT & FOUNTAIN OF THE LIONS

PAS MAURESQUE, by Mademoiselle AURIOL

ASSISTED BY THE CORPS DE BALLET.

ACROBATIC EVOLUTIONS of the BOUNDING BRICKS of BABYLON

BY MESSRS. MEADOWS AND A. WIGAN.

THE PORT OF CADIZ,

With the Departure of the Knights and Princesses for Christendom, in their

GORGEOUS GALLEY.

To-Morrow (FRIDAY), BEING THE LAST NIGHT OF THE SEASON—TWELFTH NIGHT, A MODEL OF A WIFE, and The ALHAMBRA

Acting Manager, Mr. EMDEN. Stage Manager, Mr. G. ELLIS.
Musical Director, Mr. R. HUGHES. Ballet Master, Mr. FLEXMORE
Artists, Mr. W. GORDON, Mr. F. LLOYDS and Mr. GRAY.
DRESS CIRCLE, 5s. BOXES, 4s. PIT, 2s. GALLERY, 1s.
Second Price—DRESS CIRCLE, 2s. 6d. BOXES, 2s. PIT, 1s. GAL., 6d.
ORCHESTRA STALLS, 6s., which may be retained the Entire Evening.
PRIVATE BOXES, £2 12s. 6d., £2 2s., and £1 11s. 6d.
Box Office Open from 11 until 5 o'Clock. Doors Open at Half-past 6. The Performances to Commence at 7.
Half-Price will commence as near Nine o'Clock as is consistent with the Non-Interruption of the Performance.
☞ **GALLERY DOOR IN CASTLE STREET. Children in Arms cannot possibly be Admitted**
Private Boxes and Stalls may be obtained at the Libraries; and of Mr. MASSINGHAM, at the Box Office of the Theatre, Oxford Street, where Places for the Dress Circle and Boxes may be secured.
Applications respecting the Bills to be made to Mr. TREADAWAY, Stage Door.

VIVAT REGINA.

John K. Chapman and Company, 5, Shoe Lane Peterborough Court Fleet Street]

ROYAL PRINCESS'S
THEATRE, OXFORD STREET.

UNDER THE MANAGEMENT OF

MR. C. KEAN AND MR. KEELEY.

No. 3. TORRINGTON SQUARE. No. 19. BROMPTON SQUARE.

THIS EVENING, MONDAY, MAY 5th, 1851,
Will be presented SHAKESPERE's Tragedy of

HAMLET.

Claudius, — (King of Denmark) — **Mr. RYDER,**
Hamlet, { (Son to the former, and Nephew to the present King) } **Mr. CHARLES KEAN,**
Polonius, (Lord Chamberlain) **Mr. ADDISON,**
Horatio, — — (Friend to Hamlet) — — **Mr. J. VINING,**
Laertes, (Son to Polonius) **Mr. BELTON,**
Rosencrantz, { (Courtiers) } **Mr. J. F. CATHCART,**
Guildernstein, **Mr. G. EVERETT,**
Osrio, — — (a Courtier) — — **Mr. ALFRED WIGAN,**
Priest, — **Mr. WYNN,**
Marcellus, — { (Officers) } — **Mr. PAULO,**
Bernardo, — **Mr. DALY,**
Francisco, — **Mr. STACEY.**
[illegible] **Hamlet's Father,** — — — — — **Mr. C. FISHER,**
[illegible] **HARLEY,**
Second Gravedigger, **Mr. MEADOWS,**
First Player, Mr. F. COOKE, **Second Player, Mr. ROLLESTON,**
Gertrude, (Queen of Denmark and Mother of Hamlet) **Miss PHILLIPS,**
Ophelia, — (Daughter of Polonius) — **Mrs. CHARLES KEAN,**
Actress, — **Miss MURRAY.**

To conclude with, for the 13th Time, an Entirely New and Original Grand Burlesque Extravaganza, partly founded on one of WASHINGTON IRVING's Tales, entitled

THE ALHAMBRA

OR,

The Three Beautiful Princesses.

By ALBERT SMITH, Esq.

The Scenery Designed and Painted, from the Works of David Roberts, Lewis, Owen Jones, &c., &c., by Messrs. GORDON, LLOYDS. GRAY and Assistants.
The Costumes Selected and Arranged, from the Best Authorities, by Mr. SEFTON, Miss HOGGINS & Assistants.
The Machinery by Mr. G. HODSDON. The Properties by Mr. MOON & Assistants
The Music Arranged and Selected by Mr. R. HUGHES. The Dances Invented by Mr. FLEXMORE
The whole produced under the Direction of Mr. GEORGE ELLIS.

CHARACTERS--IN THE OPENING SCENE.

Mrs. Keeley, — — — — **by** — — — — **A LADY,**
(not by any means her First Appearance in that Character)
Will o' the Wisp, — **Miss VIVASH,**
(A light, bright, night Sprite)
Asmodeus, — — — — — — **Mr. FLEXMORE,**
(From the *Diable Boiteux*)
Fairies of all Nations, including the German Undine, the Irish Leprechaun, the Persian Peri, the Arabian Geni, and many others, known and unknown.

IN THE ROMANCE.

Mohamed, — **Mr. WYNN,**
" A Moorish King of Granada, who, either through misfortune or mismanagement, was constantly in trouble"
Hussein Baba, — — — — — — — **Mr. HARLEY,**
" A Renegado who was reported to have a most itching palm"

THE THREE CHRISTIAN CAPTIVES.

Sir Rupert the Ready, — — — — — — **Mrs. KEELEY,**
Sir Desperado the Dauntless, — — — — **Mr. A. WIGAN,**
[illegible] **Timorous,** — — — — — — **Mr. KEELEY.**
[illegible] *the lofty manner in which they carried themselves, though loaded* [illegible] *their souls"*

THE THREE BEAUTIFUL PRINCESSES—Daughters of King Mohamed.

Zayda, — — — — — — **Miss MURRAY,**

"Zayda was tall and finely formed, with a lofty demeanour and a penetrating eye"

Zorayda, — — — — — **Miss CARLOTTA LECLERCQ**

"Zorayda was of the middle height, with an alluring look, and swimming gait, and a sparkling beauty.

Zorahayda, — — — — — **Miss MARY KEELEY**

"Zorahayda was soft and timid, and extremely sensitive"

Kadiga, — **Miss ROBERTSON,**

(Their Attendant. *"She was an Andalusian by birth, whose Christian name is forgotten, being mentioned in Moorish Legends by no other appellation than that of the 'discreet Kadiga"'*

Alarhmer, — — — — **Mr. ROLLESTON,**

Surnamed "*The Nervous*"

Ebn Ajeeb, — — **Mr. F. COOKE,**

(Surnamed "The Noisy")

Al Djaco, — — — — — - **Mr. FLEXMORE,**

(The Princesses' pet Monkey)

The Spirit of the Fountain, — — **Miss DALY,**

"She was young and beautiful, and in her hand she held a silver lute"

MOORS.

Bonabben, — **Mr. PAULO,** **Ibrahim,** — **Mr. DALY,**

Abu Habuz, — **Mr. STOKES.**

People of Granada, Guards, Crusaders, Peasants, Attendants, Fairies, Dancing Girls, Slaves, &c,

Programme of Scenery.

BROMPTON SQUARE, BY MOONLIGHT.

THE FAIRY PRESENTATIONS OF ALL NATIONS.

Incantation, and Arrival of Asmodeus. His Departure from London

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PASSING OVER

THE CRYSTAL PALACE, IN HYDE PARK—LONDON, BY NIGHT—DOVER—THE BRITISH CHANNEL—CALAIS—PARIS—A VALLEY IN THE PYRENEES—THE AMPHITHEATRE OF GAVERNIE,

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CHAMBER OF THE PRINCESSES

IN THE TORRE DE LAS INFANTAS.

COURT & FOUNTAIN OF THE LIONS

PAS MAURESQUE, by Madlle. AURIOL,

ASSISTED BY THE CORPS DE BALLET.

"LA GORLITZA,"

By Mrs. KEELEY & Miss CARLOTTA LECLERCQ.

ACROBATIC EVOLUTIONS of the BOUNDING BRICKS of BABYLON

BY MESSRS. KEELEY AND A. WIGAN.

HALL OF JUDGMENT

IN THE ALHAMBRA.

Attack of the Christian Army and Rapid Transportation to

THE PORT OF CADIZ,

With the Departure of the Knights and Princesses for Christendom, in their

GORGEOUS GALLEY.

THE ALHAMBRA

EVERY EVENING.

TO-MORROW (TUESDAY), LOVE IN A MAZE, and The ALHAMBRA.

WEDNESDAY, May 7, PRISONER OF WAR, after which, PAULINE, to conclude with The ALHAMBRA.

THURSDAY, May 8, WIFE'S SECRET, and The ALHAMBRA.

FRIDAY, May 9, LOVE IN A MAZE, and The ALHAMBRA.

SATURDAY, May 10, Shakespere's Comedy of TWELFTH NIGHT, and The ALHAMBRA.

A NEW PLAY is in Preparation.

☞ In a Few Days will be Produced a *Pièce de Circonstance*, called

APARTMENTS:

"Visitors to the Exhibition may be Accommodated, &c."

Acting Manager, Mr. EMDEN. Stage Manager, Mr. G. ELLIS.

Musical Director, Mr. R. HUGHES. Ballet Master, Mr. FLEXMORE.

Artists, Mr. W. GORDON, Mr. F. LLOYDS and Mr. GRAY.

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VIVAT REGINA.

by K. Chapman and Company, 5, Sho

PRINCESS'S THEATRE

Mr J. M. MADDOX, Sole Lessee and Manager, Duchess Street, Portland Place.

☞ BY DESIRE.

LODER's Fairy Ballad Opera of

ROBIN GOODFELLOW,

☞ **Will be repeated THIS EVENING.**

The New Grand Comic Pantomime

SUCCESSFUL BEYOND PRECEDENT!—Nothing can exceed the shouts of Laughter and Applause attending every Scene, or the astonishment created by the

MAGIQUE MYSTERIEUSES MADE EASY!

In which all the Great TRICKS of all the Great CONJURORS are completely outdone.

The Pantomime will be performed Every Evening.

All Free Admissions, the Public Press excepted, are suspended,

This Evening, FRIDAY, February 16th, 1849,

Will be presented **LODER's** New and **Original Fairy Ballad Opera,** in Two Acts, entitled

ROBIN GOODFELLOW

Sir Richard Morton, — **Mr. WEISS**

Sir Hyacinth Lutestring, **Mr HONEY** **Rookton,** **Mr C. FISHER**

Walter Barton, — **Mr. CHARLES BRAHAM**

Lady Alice, - **Miss EMMA STANLEY** **Mabel,** - **Mrs. WEISS**

Oberon, (King of the Fairies) **Miss KENWORTHY**

Titania, (Queen of the Fairies) **Miss GEORGIANA SMITHSON**

Puck, commonly called **Robin Goodfellow,** - **Miss POOLE**

☞ Books of the Songs may be had in the Theatre—Price, Sixpence.

To conclude with (**46th Time**) an entirely New Grand Comic Christmas Pantomime, (the Opening by the Author of "Old Father Time: or, Harlequin and the Four Seasons,") with New Scenery Machinery, Properties, Dresses &c, entitled

BLUFF KING HAL:

Or, HARLEQUIN and

The CHARMED ARROW

The Overture and Music composed, selected and arranged by Mr LEIGH SMITH.

The New and splendid Scenery by Mr. CUTHBERT, Mr. NICHOLLS and Assistants.

The extensive Machinery and Transformations by Mr BRECKELL and Assistants.

The Properties and Decorations by Mr TAPSELL and Assistants. The Dresses by Mrs and Miss HOGGINS and Assistants.

The Dances arranged by Mons. LE CLERCQ.

The Pantomime produced under the direction and superintendence of Mr. A. HARRIS

Bluff King Hal, a young Gentleman celebrated for drawing the long bow---and very fond of Love and Inconstancy, and if History speaks truly, disliked Matrimonial Squabbles so much that, in order to cut such matters short, he cut off his wives' heads: this *sweet* young gentleman will be performed by **Mr HONEY**

Wools-eye a Man deep read (*red*) and ready for anything, and one who flatters himself, whatever other people may think, that his is not "a shocking bad hat" **Mr PAULO**

Sweet William an Archer, and an *archer* Archer never was seen---his principle aim is young Misses's hearts, which Misses he seldom misses, being himself a perfect bow (*beau*) **Mr BOLOGNA**

Herald (a Gentleman who seems proud of blowing his own Trumpet) **Mr HENRY**

Lilla (a young Lady, who, having a Lover named WILLIAM, cares not how often her *Bill* becomes due) **Miss FAWCETT**

The Nurse (a very essential lady in the Domicile of Ladies who love their Lords) **Mrs. CAUDLE.**

HAL'S WIVES.

Katherine of Arragon (a Spirit far above proof) **Miss BRANDYFACE**

Anne Boleyn a Lady celebrated for her great beauty and little neck, and for her having preferred a *Chop* to a *Stake.* **Miss GINSLING**

Jane Sey-mour (whom we never shall see more) **Miss DOUBLE-SIGHT**

Anne of Cleves (the Mayor (*Mare*) of Flandars) **Miss GALLOWAY**

Catherine How-ard (and how hard her fate was every fool knows) **Miss SOFTLOVE.**

IMMORTALS.

Cupid a sort of Boarding School Jack Sheppard, who steals into every bosom, and in spite of your pluck steals away your heart **Mademoiselle LE CLERCQ**

Hymen a Double-dealer, who promises more than he performs, and, though not always a Pugilist, is ever a patron of the "Ring" **Miss KENWORTHY**

Happiness an Ignes Fatuis, run after by all, but overtaken by none—a Young Lady who never seems to refuse your invitation, but, who seldom makes the promised visit **Miss WILKINSON**

Discord (too familiar to every family to need any minute description) **Mr WYNN**

Scene 1. **THE ABODE OF DISCORD.**
What a wonder! Who could have thought it? Discord has quarrelled with his wife—calls up his attributes, **War, Law**
Liquor, determines to usurp the world. **Appearance of Happiness** Where? Come and see. Discord,
is natural, disagrees with Happiness they all disappear, and the Scene changes to

Scene 2. **FAIRY LAND!**
"It's no use your *knocking* at the door" of Hymen's hotel, there you must always go with a *ring*. Cupid is not so particular
as you will you will always find a HEARTY welcome. What a pity Hymen and Cupid should so often fall out. But happening
a moment to agree, Happiness advises a friendly suit CUPID *versus* MARRIAGE. Sweet William, Plaintiff. Bluff King Hal
Defendant. It is necessary to visit **ENGLAND's HAPPY LAND** in order to carry on the suit, which is commenced

Scene 3. **THE GARDENS OF HAMPTON COURT.**
Oh, yes! Oh, yes! Oh, yes! **Proclamation and Grand Procession.**
TOXOPHOLITE DANCE AND SPORTS.
Here a great stretch of the Audience's imagination is requested, for during the change several years are supposed to elapse

Scene 4. **THE THAMES, BY MOONLIGHT.**
The KING FISHER; "I've caught nut nothing but red herrings" Hal sees Lilla...is troubled with his old complaint
love and then into the water, which greatly damps his ardour. Sweet Will re-appears, catches a mate—in his arms. She has a
soft heart, and he has a *hard row*—by which they escape. Bluff King Hal catches a cold, which is not to be sneezed at.

Scene 5. ***Corridor in the King's Palace at Richmond.***
Bluff King Hal on his way to bed....I'm so ill ..." I'm very bad.

Scene 6. **BLUFF KING HAL's STATE BED-ROOM.**
Portraits of his wives....The very picture of 'em....How to cure a cold.
All this Hal does. Wishes his faithful Woolsey a "bon repos." "Put out the light and then." The Portraits prove striking
likenesses, "Uneasy is the head that wears a crown." Hal dreams a dream, but is soon made wide awake. The Verdict is given.
Hal loses his Suit—of Clothes, but gets a new one, when Love once more makes a Fool of him, in

Scene 7. ***THE TEMPLE OF HAPPINESS***
A great change takes place in all their *habits,* which leads to the **TRANSFORMATION!**

Harlequin, Mr. BOLOGNA,
Pantaloon, - Mr. PAULO, **Columbine, Miss FAWCETT,**
Sprite, - Mr. LE BARR.
And Clown, — Mr. FLEXMORE.

Scene 8. **THE QUADRANT, REGENT STREET.** *(AS IT WAS)*
They who drive dull care away, ***Shall live to laugh another day***
Harlequin & Columbine's New Christmas Polka,--The Music by RODWELL.

Scene 9, ***THE QUADRANT,*** (AS IT WILL BE)
London in a bustle—Things looking up—Christmas as it should be.

Scene 10, **A COUNTRY FARM YARD.**
NEW COMIC SONG, "THE OPERA GLASS"
And FLEXMORE-IAN IMITATIONS.
Clown and Pantaloon in a fright. **Magical Transformation of**

Scene 11. **RAMSGATE, and SEABEACH.**
THE GREAT SEA SERPENT

Scene 12. ***RATAPLAN STREET, PARK ROAD***
JULLIEN's DRUM POLKA
Executed by SIXTEEN FEMALE DRUMMERS, in full Costume.

Scene 13. **CHEMIST'S AND DRUGGIST'S SHOP!**
Houdin and Herrmann outdone—Clown the Emperor of all Conjurors—Magic made easy—
Suspension by Cauliflower'em.

Scene 14. **BRIARLY BANK LANE.**
Harlequin and Columbine off like lightning....Clown and Pantaloon on Thorns.

Scene 15. **A WELL-KNOWN OMNIBUS STAND.**
CLOWN'S PAS DE FOURCHETTE.
NEW ELECTRIC LIGHT
Shewn for the First Time at any Theatre,

Scene 16. And Last. ***THE HAVEN OF HAPPINESS!***
All parties pleased—Cupid and Hymen in bonds of amity,
HAPPINESS BLESSES OUR NATIVE HOME.

To-morrow, (34th time) **The New Romantic Opera of LEOLINE** After which, (47th time)
the New Grand Comic **PANTOMIME.**

The Romantic Opera of

LEOLINE

Having again been received with immense approbation, will be performed
☞ TO-MORROW:

Count Adelmar, — Mr. CHARLES BRAHAM,
Frantz, — HERR MENGIS,
(His Seventh Appearance on the English Stage)
The Seneschal, — Mr. H. HORNCASTLE,
Countess of Rosenthal, — — Mrs. WEISS,
And Leoline, Miss POOLE.

☞ Due notice will be given of the next representation of the New Opera of

MARIE, the Foundling of the Lake.

The New Farce, entitled **A CUTLET FOR TWO,** will shortly be repeated.

During the Holidays, Children under Ten Years of Age admitted for
Half Price to the Boxes and Pit only.

Dress Circle, 5s. Boxes, 4s. Pit, 2s. Gallery, 1s. Half-price—Dress Circle, 2s. 6d. Boxes, 2s. Pit, 1s. Gallery, 6d.
Private Boxes, £2 2s and £1. 11s. 6d. Proscenium Boxes, £2 12s. 6d.
ORCHESTRA STALLS, (which may be retained the entire evening) 5s.
Doors open at half-past 6., and the Performance commence at 7 Half-price at Nine o'Clock.
Private Boxes, Stalls and Places may be had at the Box-Office, of Mr. W. MASSINGHAM.
All applications respecting the Bills of the Theatre to be addressed (post paid) to Mr. J. Tanaaway No. 74, Waterloo Road
S. G. Fairbrother, Printer, 31, Bow Street, Covent Garden.

Supplement to The Observer.

[NO CHARGE IS MADE FOR THIS SUPPLEMENTARY SHEET.]

COURT OF KING'S BENCH.—Dec. 21.

BREACH OF PROMISE OF MARRIAGE.

The Lord Chief Justice having announced at the beginning of the last week, that Tuesday, the 21st instant, was reserved by the Court for an important trial, his Lordship's declaration had been promulgated to the world as an allusion to the celebrated action of Miss Foote, of Covent Garden Theatre, against J. Hayne, Esq., for a breach of promise of marriage. The almost unexampled interest which this case had excited in the public mind, led to an anticipation of a most crowded audience, and the principal officers of the Court had given strict orders that no person should be admitted until the hour of throwing open the doors to the public. As early as eight o'clock, notwithstanding the severity of the weather, a crowd began to assemble under the portico of the Sessions House, and the numbers were rapidly increased by the arrival of pedestrians, and of persons of different ranks in almost every species of vehicle. The excitement, however, appeared to have been chiefly amongst the more respectable classes of society, and, we believe, if resistance of temptation be a test of integrity, the inferior officers of the Court of King's Bench may justly claim a portion of the purity attributed to a Court of Justice, for there were many who would gladly have gained the privilege of a prior entry almost at any price. By nine o'clock there was a very unusual attendance at the Bar, and at half-past nine the Lord Chief Justice took his seat on the Bench, which, with the seats below it, was filled by persons of distinction, amongst whom we noticed Lord Sefton, Lord Mountford, the Hon. Mr Greville, Count [illegible], and several others. Mr. Thomas Moore (the poet) sat before the Bar with Mr Denman, and Sir Richard Birnie, who [illegible] with the Police, also took his seat in the same row. On the opening of the doors to the public, the rush into the Court was tremendous, and the tumult was such, that the Lord Chief Justice directed, that if order could not be maintained, a requisition for assistance should be dispatched to the Secretary of State's Office. At half after nine, the Associate of the Court called on the cause of

Foote v. Hayne.—Mr Platt opened the pleadings, & stated that this was an action brought by the plaintiff against the defendant for a breach of promise of marriage: the declaration stated that the defendant had promised to marry the plaintiff, and had not fulfilled that promise, the plaintiff having been willing to complete it on her part, and that in consideration of such breach of promise, the plaintiff had sustained damages to the amount of 10,000*l.*

The Attorney General, as soon as the tumult in the Court could be appeased, addressed the Jury on behalf of the plaintiff, in a speech which lasted upwards of two hours. This was an action, as the Jury had already heard from his Learned Friend, Mr. Platt, brought against the defendant for a breach of promise of marriage. The defendant was a young gentleman, of about twenty-three or twenty-four years of age, of an independent fortune, with large estates situated at his own disposal, and in every respect completely under his own control. He [illegible] Burderop Park, situated in the county of Wiltshire, and [illegible] a town residence in Upper Brook-street [illegible]. But being a man of fashionable habits, and of extensive acquaintance, he had made the principal place of his actual residence, Long's Hotel in Bond-street, as it afforded him the means of a more easy association with a number of persons with whom he was in some respects allied, and who certainly appeared, from some causes or other, to exercise a very considerable, and he must say a very extraordinary influence over him. The plaintiff, Miss Maria Foote, was a young lady of great beauty, of considerable talents, and of very extensive accomplishments. She was the daughter of a very respectable gentleman, an officer in his Majesty's army, and the young lady herself, in her profession as an actress (as every person whom he had now the honour of addressing well knew), was possessed of great and almost unrivalled talents. But she did not come here to excite the sympathy or to claim the compassion of a Jury, she came before this Court to demand justice at their hands, against the defendant, Mr. Hayne, and when he came to lay before them the circumstances under which the repeated promises stated in the declaration were made, when he came to lay before them the circumstances under which those promises were repeated, but above all, when he came to lay before them the circumstances under which those promises were violated and finally thrown off, and to expose to them the defendant's subsequent conduct towards this unfortunate and persecuted lady, he was sure that the Jury would feel with him that this was a case calling for as large an award in the shape of damages, as ever was given by a Jury in an action of this description. It was no small part of the sufferings of this lady, that in consequence of the conduct of the defendant, she had been under the necessity of appealing to a Jury of her country, when she was required, by the nature of the action, to state [illegible] and fairly, in spite of the observations to which it might give rise, the whole course of her private life and conduct. Thus was she compelled, by the conduct of the defendant, to point out to the world all the errors which she herself admitted that she had committed—errors, however, which when the Jury came to consider the situation in which she was placed, the circumstances by which she was surrounded, they would not consider them as altogether unpardonable. Gentlemen, the father of this young lady was formerly the proprietor of the Theatre at Plymouth, and which he found had for a length of time been unsuccessfully conducted. He left the army for the purpose of superintending that concern, and which was the occasion of his daughter's commencing a theatrical career,—her first appearance on any stage being in her father's Theatre at Plymouth. A short time after this event (the Corporation of that town building a rival theatre), it became necessary for Mr. Foote to dispose of his property, and he came with his wife and daughter to take up his residence in London. It now occurred to him that there were considerable prospects of success if his daughter should appear upon the stage of a London Theatre. A representation was made upon the subject to Mr. Fawcett, who was then Stage Manager of Covent Garden. That Gentleman, with the liberality and kindness which had invariably marked his conduct, declared to Mr. Foote that he never wished to encourage young ladies in their speculations of coming out upon the stage, but, if in this instance, his determination was unalterably fixed, he would certainly do all in his power to ensure his daughter's success. In consequence of this interview with Mr. Fawcett, Miss Foote did appear. She came out without any party to back her, and performed the heroine in Mrs Inchbald's Play of *The Child of Nature*, with so much warmth, with so much talent, and with such infinite feeling, that, from the first moment, her success was insured; and the result of that single night's performance was an engagement for three years upon very advantageous terms with the proprietors of Covent garden. Miss Foote did not disappoint public expectation, and the manner in which she acquitted herself in her profession attracted the notice of many ladies of the highest rank and fashion, who paid her the highest possible attention. She was then only a young and lovely girl of seventeen years of age, when she had the misfortune, and it had been to her a great misfortune, to be invited by the proprietors of the Cheltenham Theatre to play at that place during the summer months. At Cheltenham Miss Foote acquired great popularity, and she was noticed by the first persons resident in Cheltenham and its neighbourhood. At length the time arrived for Miss Foote to take her own benefit, and it was communicated to her by the Manager, that a gentleman of great influence and property in the county of Gloucester—a man of very considerable talents, and skilled in all the arts of intrigue, unknown to her, but not unknown to our Courts of Justice, as several trials of this description had developed his character—that Col. Berkeley, the eldest son of the late Lord Berkeley, himself no inconsiderable performer, was desirous of playing a part with her at her benefit. It was impossible for her, under these circumstances, to refuse such an offer: the great influence he possessed in the county, the manner in which she had received the intimation, all afforded her no ground to suspect his motives, and consequently no inducement whatever to refuse her consent. Perhaps he had then, if at that time no other motives to prompt his actions but kindness towards an amiable and beautiful young woman, he would acquit him of any intention of doing any thing injurious; but unhappily, it led to an intimacy, an acquaintance of which he availed himself so successfully, that it has led to the ruin of this most unhappy lady. He professed the greatest possible degree of attachment, he admired her person; he paid homage to her talents; he avowed for her the warmest passion, and finally made her an offer of marriage, but at the same time that he made her this offer, he told her that he was unfortunately so circumstanced, that his proposal must of necessity be kept a profound secret. He told her that he was at that time making the most earnest application to the Crown for a Peerage, he was petitioning his Sovereign for that dignity, and he represented to her that she was as much interested in the application as himself, and that if it were known that he had married any lady in her situation, it would throw such impediments in his way, that it would be impossible for him to succeed in his efforts. He continued to promise her marriage at a future period, and at length, about a year after her first performance at Cheltenham, she being sincerely attached to him, and believing the attachment mutual, she became a victim to his artifice. Five years did she live under the protection of Colonel Berkeley, and during all that period, he never once led her to suppose that he would not finally perform the promises which he had made to her—promises uttered with all the emphasis of passion, repeated with every appearance of sincerity, rendered plausible by artifice, and accompanied by every circumstance that could make such a pledge of honour binding upon one party, and seductive to the entire confidence of another. She lived with him from no interested motive, she loved him warmly, ardently—he made her no pecuniary allowance, he made no allowance whatever to any member of her family; and during all the period of five years, in which she had been devoted to him, the extent of his presents did not exceed the value of 100*l.* Money she did occasionally receive, but in small sums, and no more than was absolutely necessary to defray those immediate expences which he himself had personally led her to incur. Their connexion was certainly no secret to the world; it was impossible it should be so, but it was conducted with the greatest possible decorum on both sides. She resided with her parents in Keppel-street. Colonel Berkeley never passed a night within the walls of that house, and she never passed a night without those walls when Colonel Berkeley was in London. She made annual visits to Berkeley Castle, during the intervals of her theatrical engagements—there she lived, under the protection of Colonel Berkeley, her connexion with him was no secret to the world at large, and to suppose that when the [illegible] his addresses to her, he living amongst men [illegible] ignorant of that connexion, was to make [illegible] upon the credulity of the public. In 1821 she was [illegible] and Col. Berkeley impressed upon her mind that it was of the utmost importance that it should be kept a profound secret. It was [illegible] the birth of the child is not concealed it will be [illegible] to make you my wife; she therefore, at his solicitation and entreaty, went to a distance from London, and there [illegible] after her confinement, in secret, she returned to her professional engagements, and appeared on the stage at Covent Garden. In 1823 she again became pregnant, and it was then, and not till then, that her heart was awakened to the bitter sense of the misery of her situation. She then saw the wretched condition of those beings whom she was bringing into the world. Five years had she yielded up her person to Colonel Berkeley, under the expectation of his fulfilling his promise of marriage, and that promise was still unperformed. She therefore determined, that unless Colonel Berkeley would fulfil his engagement before the birth of that child, with which she was then pregnant, all intercourse between them should cease immediately, and for ever. She communicated her resolutions to Colonel Berkeley, who renewed his assurances of marriage, but he gradually fell off from his promise, until the unhappy girl found that no rational expectation could be entertained of his fulfilling his assurances. Under these circumstances, she renounced all connexion with him, and was determined never to see him more. This took place in June, 1824. He had not seen her from the preceding February; their only intercourse had been by letter, her fixed determination was, never to speak to him again. The Jury would have their feelings strongly excited whilst he made this statement, they would feel—strongly feel—for a young lady, who was brought by the conduct of the defendant into a Court of Justice, and made to expose the circumstances of her life. He did not mean to justify her errors, but were they, under these circumstances, entirely unpardonable? Could the Jury be surprized that a young girl, under 17 years of age, should fall a sacrifice to the arts, the experience, and dexterity, which men of the world display, when fascinated by the charms of a beautiful woman? It was in the spring of 1823, when Mr Hayne first saw Miss Foote. He saw her at Covent Garden, playing some popular part. He was struck with her beauty—he admired her person and talents, and was anxious, above all things, to be introduced to her, but in his efforts to obtain an introduction he did not succeed. The plaintiff at that time lived in the greatest possible degree of retirement, she associated only with her parents, and immediate friends and connexions. Mr. Hayne, therefore, had no means of accomplishing his object of an introduction, until April, 1823, when Miss Foote's benefit was advertised in the public newspapers. This gave him an opportunity of a personal interview. He called at her house, in Keppel street, to procure a box for himself and friends. He then had a conversation both with Miss Foote and her father—he expressed the greatest possible admiration for Miss Foote, and her talents—he expressed himself most anxiously desirous of her acquaintance, an offer, which, on the lady's part, was not rejected. Shortly after this Mr. H. went down to his seat at [illegible] Hall, in Staffordshire, and he invited Mr. F.'s father to spend one of the summer and autumn months [illegible] to declare his admiration of Miss Foote, and communicate his desire to pay his addresses to her. The father, at that time, most distinctly and unequivocally declared that his proposals were all in vain, that his daughter was under an engagement to Col. Berkeley, and that he must put an end to all further communication upon the subject. In January last, Mr. Hayne again came to town, and he conceived himself justifiable in calling in Keppel-street, where he saw the mother. He repeated to the lady his earnest wish of making honourable proposals to her daughter, declared himself desirous of marrying her, that he was struck by her charms, and subdued by her talents, and he entreated that he might be favoured with an interview of the lady herself. She, in answer, repeated what had before been told him by Mr. Foote, that their daughter was under a positive engagement to Col. Berkeley, but she added, that she thought herself justified in stating, that it was an engagement of long standing; that they had repeatedly expected it to be fulfilled, that they were in a state of painful anxiety as to the result, and that Miss Foote had stated to Colonel Berkeley, that unless she was married before the expiration of summer, she should no longer consider herself bound by the engagement, and the mother then added, that if the arrangements for the marriage were not by that time completed, she should have no objection to introduce Mr Hayne to her daughter. The family could have no objection to Mr Hayne's person—his property was large, his conduct unexceptionable, and no reason whatever existed why they should not receive him as a suitor. With this declaration of Mrs. Foote's, Mr. Hayne declared himself perfectly satisfied, he consented to wait until Colonel Berkeley's engagement should be determined, and he should shortly lay before the Jury a series of letters which would confirm, beyond the possibility of doubt, the correctness of the statement he was now making. In the month of May Mr Hayne returned to town, and wrote a letter to Miss Foote, reminding her that the time had arrived when the decision must be made as to Colonel Berkeley's conduct, and he concluded by expressing a hope that that decision would be favourable to his wishes. In the succeeding June all communication between Miss Foote and Col. Berkeley was broken off, and Mr. Hayne immediately declared his resolution to renounce all connexion with the object that he had hitherto pursued with such unceasing ardour. It was on this occasion that Mrs. Foote wrote to Mr Hayne, who was then in the country. She informed him of the result of the engagement with Colonel Berkeley, and although Mr. Hayne, when he received the letter, had a large party in his house, he immediately came up to town upon the subject. The letter was written on the 21th, & he appeared in Keppel-street on the 28th. He was first introduced to the mother, and afterwards to Miss Foote herself. At this interview he professed himself full of anxiety, declared his admiration in the most enthusiastic and impassioned manner, and most earnestly solicited her hand in marriage. So determined was he in his purpose, so ardent was he in his pursuit, that he would scarcely admit of any delay. The lady, however, with more prudence & with greater delicacy, requested some little time for consideration. He was deaf to this plea, and urged his suit with renewed ardour, he reminded her how long he had waited in seeking and obtaining from her this promise of marriage, he told her he must instantly leave town, that he had left a large party in his house, but that in two or three days he would return to make arrangements for the marriage. He then said, I cannot leave town to-day, I will remain in town one day more, if you will only make me happy by going to the Opera with me; I will procure a box, and we will pass one happy evening together. After going to the Opera he took his leave, and Miss Foote at this time felt what every female of sensibility must have felt on such an occasion, and under such circumstances. She felt it absolutely necessary, before forming a connexion of this nature with Mr Hayne, not merely that he should be fully acquainted with the connexion that had subsisted between her and Colonel Berkeley, and of which he was already informed, but that he should be made acquainted with all the particular circumstances of that connexion. Unless she had had sense and virtue sufficient to come to such a resolution—unless she had had fortitude enough to have acted upon such a resolution, she must, indeed, have passed a life of misery with her husband. Such a disclosure was not a matter of option on her part—it was rendered imperatively necessary by the singularity of the circumstances under which she was at that time placed. Mr. Hayne was imploring an immediate answer to his proposal—he was pressing his suit with the utmost urgency and impatience. She was obliged then to make those distressing exposures, and the Jury would feel for a young lady so painfully situated. But some little time, some little reflection was necessary, to determine how so distressing a disclosure could be made in a manner the most delicate & the least mortifying to her feelings. The result of a mature deliberation was a conviction of the propriety of delaying this disclosure for the four days that Mr Hayne was to be absent. But unfortunate indeed was this delay—unfortunate, because in the interval other individuals interposed, and insidiously passed the shade of calumny on her character and conduct. The Jury would be astonished when he informed them, that every thing that was done by Mr Hayne, every thing that passed between him and Miss Foote—their most material resolutions, their interviews and deliberations, were known to Colonel Berkeley. By some means or other, he contrived that spies should inform him of what was passing, and they did inform him of the fact, of the interview on the 28th May, more—they even acquainted him with the intentions of the party to meet at the Opera. What right, he would ask, had Colonel Berkeley to interpose under these circumstances? He had seduced the affections of this unhappy young lady, under the most solemn promises of marriage, which he had violated. She had called upon him to perform his engagements, and he had renounced all intention of so doing—he had left his victim to her fate—what right had he to interpose in reference to her conduct; what right had he to interfere with the arrangements she might think proper to enter into with another person? But mark his conduct. Yes, this Colonel Berkeley did interfere, and for the most baneful purpose. He appeared that night in the pit of the Opera House, attended by a gentleman named Maxey; he sought out Miss Foote and her party in the boxes, he went into the lobby, and sent Mr Maxey into Miss Foote's box, to request Mr Hayne to come to him. Mr. Hayne lost no time in obeying this summons, and on his appearing before Col. Berkeley, that Gentleman demanded an explanation of his conduct, and requested him to meet on the following day, at [illegible] o'clock, stating that he should be attended by his friend Mr. Maxey, and desiring Mr. Hayne to be also accompanied by some friend. Mr. Hayne replied that he was about to leave town; that he intended going into the country the next morning, but that he would not, of course, avoid a meeting of that sort, and would take care to be present at the time appointed. The fact was, that Mr Hayne had no doubt that the meeting required by Col. Berkeley was of a hostile character, and it never entered into his contemplation that any thing else was desired. The parties met pursuant to the appointment; but Mr. Hayne being accompanied, on the occasion, by Mr. Best, proved, that from the intimation previously given, Mr Hayne did not consider that the meeting was intended, on the part of Colonel Berkeley, to be a friendly communication. Colonel Berkeley had no previous knowledge of Mr Hayne—he was connected to him by no ties of friendship, kindred, honour, nor even of acquaintance, he had scarcely seen him before the meeting took place, and although Colonel Berkeley had earnestly requested, that if the marriage did take place, that no communication might be made of his connexion with Miss Foote, nevertheless, at this meeting, every circumstance relating to this connexion was communicated to Mr Hayne by Colonel Berkeley himself. He even communicated the circumstance of her having had two children by him, he contemptuously ridiculed the idea of Mr Hayne's marrying Miss Foote, and expressed a [illegible] wish to see Mr Hayne at Berkeley Castle. He laughed at Mr. Hayne's intentions towards the lady, and produced a paper requesting him to sign it as a declaration whether Miss Foote would live under the protection of Colonel Berkeley, or of Mr Hayne. However strong such conduct might appear, he took these representations from Mr Hayne himself, who had asserted that Colonel Berkeley, with a most sarcastic sneer, ended the conference, by saying, "I must go and pass the night in Keppel street, and try what I can do to console Miss Foote." Yes, this was the declaration of a man who had never been within the threshold of the house in Keppel-street, and who knew, well knew, he would not be admitted—that all his artifice and contrivance could not gain him an admission. It was very far from his wish to make any observations against Colonel Berkeley, but he was now telling the tale of truth, he was merely giving a simple unadorned narrative of transactions as they had really taken place. To injure any female was unworthy the character of any man, but to an injury of this description, to employ contrivance, to interpose exertions, to blight the prospects of a young, a beautiful, an amiable woman, of one who had sacrificed to him every thing dear to her on earth, who was warmly, devotedly attached to him. He would not trust himself to describe the feelings he entertained of conduct of such a description—could conduct of this nature need any epithet from him? No, he left it undescribed, uncharacterised, he knew what its effects must be on the feelings of all who heard him. The Jury would not be surprised to hear that, after this conduct of Col. Berkeley, Mr. Hayne, on the following day, wrote a short note to Miss Foote, saying that it was impossible, after what had passed at the meeting, that he could have any further connexion with her. For his part, he (the Attorney-Gen.) found no fault with Mr. Hayne, he would make no complaint of his conduct, nor in this respect did Miss Foote make any complaint. That previously to the meeting, Mr. Hayne knew of Miss Foote's connexion with Colonel Berkeley it was impossible to doubt, but that period he did not know of the circumstance of her having had two children by that gentleman. This circumstance having for the first time communicated in the manner he had described, fully justified Mr Hayne in renouncing all further connexion and communication with Miss Foote. He had now travelled through the first part of Mr Hayne's conduct, and he should proceed to relate that gentleman's subsequent behaviour. When Miss Foote received that letter from Mr. Hayne, she was satisfied that he had been treacherously dealt with at the meeting to which he had alluded. She had every reason to entertain the highest opinion of Mr. Hayne; his conduct had been candid and gentlemanly in the extreme. She felt grateful to him for the attention he had paid her, but she felt keenly for the situation in which she was herself placed, she was hurt that he should for a moment suppose that she had ever intended to have concealed from him the circumstances to which he had already alluded. She was desirous of standing high in his opinion, but far was she from desiring or [illegible] his engagement. Without the slightest hesitation she wrote him a letter, in which she expressly released him from his engagement, and at the same time she solicited an interview, for the purpose of explaining her motives and conduct. That interview did take place—it took place at Marlborough. Miss Foote, accompanied by her mother, repaired to Marlborough, and Mr Hayne rode over from his country seat to meet them. He must remark, that it was a most extraordinary circumstance, that every act performed by Mr Hayne, every step he took, was watched by Colonel Berkeley, by some means or other he got intelligence of all his motions, and he persuaded Lord William Lennox to go and prevent the intended interview at Marlborough. But it so happened, that his Lordship did not arrive in time, and in spite of Col. Berkeley's efforts the interview did take place, and Mr Hayne was thus afforded an opportunity of explaining his conduct. He was fully satisfied with the explanation which Miss Foote had afforded him at this meeting, he no longer renounced his offer of marriage, he treated her with the utmost possible courtesy and kindness, and she returned to London. No sooner had she arrived in town, than she received a letter from him inviting her correspondence, and this letter should be read to the Jury in the course of the evidence. A further correspondence did take place, and the principal object of that correspondence, on the part of Mr. Hayne, was to urge her acceptance of a proposal made by Colonel Berkeley, that he (the Col.) should have the care of the children. As a mother, she was naturally unwilling to part with her children, but, pressed by friends on every side, she at length was persuaded by Mr Hayne to accede to the wishes of the Colonel. This negociation, relating to the children, continued for a considerable time; and during the correspondence between Mr Hayne & Miss Foote continued terms of great kindness on his part, but without any renewal whatever of the offer of marriage. The arrangement was at length completed, bonds were mutually entered into, Miss Foote renounced the custody of the children, and thus was severed the last link which connected her with Col. Berkeley. The moment this took place, Mr Hayne called upon Miss Foote, in Keppel-street, desired a personal interview with the lady, and at that interview he renewed his proposals of marriage. Every thing that had taken place was well known to Mr Hayne at the time of making the proposal—every thing was known to him when he recommenced his addresses. Mr. Hayne was not a child—he was a man of mature years—he had attained the age of 22 or 23—he was living in the world—he was acquainted with the world, and manners of the world—he was the entire master of his own property—he was familiar with the ways and conduct of the lady—he had distinctly and unequivocally renewed his proposals of marriage. These, of course, had been accepted by Miss Foote, he declared that she had been most scandalously treated by Colonel Berkeley, and that nothing that had passed had altered the opinion which he had originally entertained of her. Miss Foote, on her part, stated, with sincerity, that she reposed the most implicit reliance in the good faith and honour of Mr. Hayne. He, with equal candour, confessed, that after all that had been blazoned forth to the world, it was necessary that his friends should be satisfied, and he promised he would write to her on the road a letter which might be exhibited for that purpose. On the road he did write a letter, with a view that Miss Foote might exhibit it to her connexions and friends. This letter was dated on the 1st of July, and the meeting in which the explanations had been made, had taken place on the 29th June. By this letter the Jury would see, that after every thing had been fairly, honestly, and explicitly communicated, this deliberate promise of marriage was made by Mr. Hayne. After this he returned to his seat, Burderop-park, from whence he wrote that he was miserable when separated from the object of his affection, that he was full of anxiety on account of her, and begged that she would go to Ramsgate or Broadstairs to consult her health. This affectionate correspondence continued uninterruptedly until the month of August, when he returned to town for the avowed purpose of making preparations for the wedding. His birth-day was the fourth of September, and his sister was to be married on that day. The 4th of September was therefore originally fixed for the marriage of Miss Foote, but it was afterwards altered to the 6th, and on the 6th it was determined that the marriage should be celebrated on the 12th. When that time approached, he returned to town, and Miss Foote also came to London. Mr. Hayne then said that it was necessary that he should make his appearance at Burderop races, but immediately the races had ended he would again join her. After this Mr Hayne went to Southampton, but he begged that Miss Foote and her mother would go to Bath, whilst he went to the races. It would be seen, that at this time the affair was all settled, they were on the best possible terms, and all arrangements relating [illegible] Some pecuniary matters, however, were to be settled. Mr. Hayne called on Miss Foote, and stated, that on the 31st of August he would wait on Mr Robins to make this settlement. On the 31st of August he wrote a short letter, saying that the drafts of the settlement were made, and were then in the hands of his attorney, but that Mr. Robins might employ a solicitor. Afterwards he went to his present attorney, and was met by Mr Gill, the solicitor of Miss Foote. He then expressed himself in the warmest terms of devotion to Miss Foote, he complained of the conduct of Colonel Berkeley, he assured the solicitors that he was possessed of large property in the West Indies, and that he had 40,000*l.* in the Funds. Of his funded property, he directed that 20,000*l.* should be settled on their joint lives, then on the survivor, then on the child or children, and in case of no child, and she should survive, one-half of the sum should be absolutely at her own disposal. This settlement was entirely at his own suggestion, expressed in the presence of Mr Robins and Mr. Gill. Mr. G. was desired to prepare the draft, and to call the following evening, in Grosvenor-street, in order that it might be approved of by Mr Hayne. This draft was returned to Mr. Gill without any alteration, and it was to have been executed in Keppel-street on the following day, at six in the evening. Mr Gill stated that it was absolutely impossible to get the settlement engrossed so soon, and the time of signing was put off until ten or eleven o'clock. This was the day of the marriage of Mr. Hayne's sister, and he said that he should have a very large party, but that he would leave the party and join the lady, and would return at eleven o'clock from the Theatre to sign the settlement. He afterwards stated that the party at his house was so large, that he could not go to Keppel street, but he wrote a note to fix nine o'clock of Monday morning to sign the papers. This was the day of marriage. The Jury would be surprised to hear, that on the following morning (Sunday), Mr. Bebb, the confidential solicitor of Mr Hayne, called at a very early hour in Keppel-street, and left a verbal message that Mr. Hayne would never see Miss Foote again. This was without assigning any reason without asserting any cause, without making any charge, and without taking any thing whatever, to justify this most extravagant and capricious conduct. Miss Foote and her family, and friends were perfectly astonished; but she well knew one material fact, that Mr. Hayne was under the influence and control of a number of persons who surrounded him, who governed him for their own private purposes, in the most extraordinary and unprecedented manner. She ascribed this conduct, not to his own voluntary determination, but to the interposition of those who called themselves his friends. She now wrote him a letter, urging him by all that was dear to him, to come to her house and explain his most extraordinary conduct. Her servant, who was dispatched with this letter, accidentally met him in Bond-street. Mr Hayne stated to this servant, that he was going to Keppel-street, and he called a coach. He stated that he should have attended to his engagement, but upon the preceding evening his friends had locked him up in a room, had plied him with drink until five o'clock, and had made him completely drunk, and then induced him to break off his connexion. He stated that he had just made his escape, and his exhausted appearance evidenced the truth of this statement. He passed that evening at Miss Foote's, all parties were again satisfied, he stated that the next morning he would execute the settlement, and celebrate the marriage. It might be supposed that the intermediate night was a most anxious night to Miss Foote and her family. A young friend had come 200 miles to act as bridesmaid. Mr Hayne had sent his carriage to receive her wardrobe, ready for going into the country. The [illegible] of Miss Foote had assembled to [illegible] celebrate the nuptials, the solicitors were present, and all were in anxious expectation of the arrival of Mr. Hayne at the time he had appointed. What would the feelings of the Jury be, what would be their indignation and contempt, when they were told, that upon this most serious and solemn occasion, Mr. Hayne never came, nor sent any message? What opinion could the Jury form of conduct so extraordinary? Hour after hour passed away, and no communication was made as to the reason of his remaining absent, or as to the cause of this singular change in his conduct. At last, at three o'clock, a note was sent to him by the plaintiff, addressed to him at Long's Hotel, in Bond street. The servant who carried the letter to the Hotel, was decoyed into a private room, he was locked up, and not released or allowed to come out for a considerable time, and was then informed that whilst locked up Mr. Hayne had gone into the country. No message had been left for the lady, she was insulted, ridiculed, nothing was assigned as a motive for this unparalleled and detestable conduct. But when Mr Hayne did arrive in the country, he had time to reflect, he had time to consider the injury he had inflicted on this unhappy lady, he would have supposed that the consciousness of his cruelty had smote his heart, it was too great a degradation of human nature to have imagined that any man could have committed such baseness, without remorse and sorrow, but day after day elapsed without producing one single symptom of sensibility on the part of Mr Hayne, until at length on the sixth day, having heard nothing of him, this most insulted and injured lady addressed to him a letter which was full of those expressions of intense feeling, which nothing but an injured heart could ever dictate. She said, she could not express the situation of distress and agitation into which his conduct had plunged her. She knew that it would be bruited abroad, what inference could be drawn from his behaviour? she was a public character, dependent on her public character for bread, how severe then was this blow from a person who had expressed for her such love? This excellent letter would be read to them by the Officer of the Court. It was written six days after the departure of the defendant, and when no communication whatever had been received from him on that conduct which had consigned his young and lovely victim to shame, to sorrow, and to ruin. After six long days and sleepless nights, was this most excellent letter written. Gentlemen, under what feelings and under what impressions was this letter written? It was written under an idea that the defendant had been influenced and controlled by those about him, it was written under the idea that the defendant himself was the unfortunate victim of others, and if once released from their influence he would follow the dictates of his heart and judgment. He would not fatigue the Jury by reading to them, at this stage of the case, the numerous letters that had passed between Mr. Hayne and Miss Foote, in the different stages of their intercourse. It would be sufficient for the development of the case, and for all the purposes of justice, for him to proceed in his former statement of the transactions as they actually took place. It would be sufficient for him to state, that after a short interview, Mr Hayne returned to London, and immediately he did return, he called in Keppel street—renewed his addresses, and intreated that another day, the 28th of Sept. might be fixed for his nuptials. He now took every possible step to persuade Miss Foote that he was as anxiously bent as ever on fulfilling their mutual purpose. Tuesday, the 28th of September, was eventually fixed by the express desire of Mr. Hayne, to celebrate the marriage. On Thursday he went to Doctors' Commons and purchased the license, and delivered it to Miss Foote. He saw her on the succeeding Sunday, on the afternoon of that day, and solicited leave to wait upon her on the succeeding morning. But on the following morning a gentleman of the name of Manning called as the substitute of Mr Hayne, not to execute the settlement which that gentleman had promised to execute, but to announce that the settlement would not be executed at all. What would the Jury think of the conduct of this Mr Hayne? Were there any terms too strong to characterise the infamy of such conduct? Could such conduct be explained by any human ingenuity? Could any sophistry explain such a course of behaviour? After this, Miss Foote wrote to him a letter, such as only those who could feel for her circumstances, and the situation she was placed in, could appreciate. To this Mr. Hayne wrote a reply, earnestly soliciting the favour of another interview, not in her own house, nor in the presence of her friends—it was to be an interview under his control and guidance. To this application Miss Foote made a most proper reply. She characterised his conduct by a plain statement of facts, and she rejected any clandestine interview, refusing to see him but in the presence of her family. After this final letter on her part, he would only show the Jury what was Mr. Hayne's opinion and internal feeling of his own infamy. The matter had become public, it was impossible it should not, an article appeared in all the Newspapers, and he would show that Mr Hayne was himself the author of that article. When a man was called on for his defence, and when he stated a down right falsehood in his justification, it was pretty clear that he was fully conscious of his guilt. In this paragraph Mr Hayne stated, that he well knew that public odium had been excited against him in consequence of his conduct to this unfortunate lady, he stated, that when he made his proposal he was not [illegible] of the [illegible] P. and Col. B. and that he was not aware that she had had any child by that Gentleman. He (the Attorney General) had already shewn, that long ere writing that letter he was fully aware of this circumstance, and that in putting forth this publication he was knowingly impressing a falsehood on the public mind. In this paragraph, which had attracted no small share of the public attention, and which at one stage of this controversy had been conclusive in the minds of the generality of the public, he states, "that it never was my intention to have troubled the public with any circumstances which had taken place between Miss Foote and myself. I thought the matter would have rested until the action brought against me by Miss Foote had commenced, but the notice in your paper makes me reluctantly justify my conduct. It was not my intention to justify any such statement in a public paper, delicacy to the lady would restrain me, although that delicacy had been so little attended to on her part. I was not aware, when I made proposals to Miss Foote, that she had been under the protection of Col. Berkeley. Her father and mother pledged her as a paragon of virtue, but in the presence of her father she acknowledged having had a child, or I should have been ignorant of the fact until it was too late to recede." He would leave it to the Jury to estimate the veracity of this paragraph, after the statement that had this day been made of Mr Hayne's conduct. He had now, as far as he was able, detailed to the Jury, candidly and ingenuously, what had been the conduct of Mr. Hayne. That conduct he was convinced the Jury would think most extraordinary, and most culpable. On 6th September the marriage was to have taken place. On Sunday the 5th September, the gentleman passed the evening of that day with the plaintiff and her friends, he left her, stating that he would call the next day to sign the settlement. On the day before the meeting that he had thus fixed for the purpose, this gentleman, this very Mr Hayne, by his solicitor, Mr. Carter, called at the Chambers of Mr. Scarlett to retain him as a Counsel in this cause by a general fee of retainer. Having thus retained Mr. Scarlett, the next day after this retainer, he gives assurances of his intention to fulfil his promise of marriage—A bare statement of such conduct was much more calculated to hold Mr Hayne up to infamy, than any comments he [illegible] allow him to make a statement which, if he did not make, he had no doubt would be made by the other side. Mr. Foote, the father of the plaintiff, had formerly been an Officer on half pay. In 1823, he had passed a shooting season with Mr. H., and Mr. Hayne had pressed on him a loan of 1,115*l.* to procure his advancement in the army. That sum was advanced to Mr Foote for that purpose, and for that purpose alone, and the transaction was totally unknown to Miss Foote, until long after the money was deposited in the Bank, where it now remains. He was not going to defend the conduct of Mr. Foote, but certainly his conduct was not to injure or cast any stigma on his client. Application was made to Mr. Foote for the money—certainly he was bound to repay it. But Mr. Foote had been informed that it was Mr Hayne's intention, if this verdict went against him, to retire to the continent, and not to pay the damages. Mr. Foote, therefore, made proposals to pay the money into the hands of a banker, to answer the result of this action. This conduct might be foolish and absurd, but it had no relation whatever to his client; she was not to be injured by it. He had nothing more to state to the Jury, except to direct their attention to the claims of his client, as far as they respected damages, he did not wish to apply to any romantic feelings on this subject. He asked for nothing but justice. He asked of them nothing but to repair the injuries his client had sustained by the breach of the engagement on the part of Mr. Hayne. He believed his client had suffered a pecuniary loss to the amount of 1000*l.* He was desirous that all things should be known, it was not the interest of his client that any thing should be withheld. He asked nothing more at the hands of a Jury than reparation for the breach of the promises made to his client by Mr Hayne. Miss Foote's professional salary, including her benefit, was 1000*l.* a year. She had given up her engagements at the desire of Mr Hayne, she had disposed of her theatrical wardrobe, a valuable property, which she would find it difficult to replace, were she obliged to return to the stage. She had been induced to order a carriage, by the persuasion of Mr Hayne, but he asked no compensation for these expences, he only begged the Jury to look at the contract—the engagement solemnly and deliberately entered into by Mr Hayne, engagements which he was bound by every tie of probity and honour to fulfil. He asked of the Jury to make her only a compensation to the extent of the loss that she had sustained. What was that loss? The rank and station which she would have acquired by marriage. She would have participated in the wealth of Mr Hayne, who had professed himself possessed of property in the West Indies and in the Funds. He was bound to fulfil his engagements, more especially as, by the breach of those engagements, his client had lost all the benefits of her profession. He stated on several occasions that he had settled on her 20,000*l.* if she married him; all was her own, if she had no child, & half of it was absolutely her own in any event. She was entitled to the full benefit of that contract which he has broken. Did he ask of the Jury too much when he said she had lost more than was stated in the declaration. Had the question been put to her would she give up the benefit of her settlement for that sum, would she have accepted that sum? No, she would not. The amount stated in the declaration was not the measure of the loss she had sustained. He appealed to the Jury to repair the wrongs this lady had suffered. Perhaps in the ardour of his professional duty he had unfolded the case at too great length, but throughout his statement, he had been desirous of omitting every thing that was not strictly connected with this transaction. The whole life and conduct of his client was now be[illegible]. He would [illegible] establish the facts he believed, and he would [illegible] use of letters to prove the [illegible] all he had uttered. It would be for the Jury to say what pecuniary loss this lady had sustained—what his unhappy client had suffered by being held up to public observation. He [illegible] them to consider the case as men of the world, as men of feeling, and as men of unprejudiced judgment.

Mrs. Foote examined by Mr. Gurney.—I am the mother of the plaintiff, and have for many years resided with her in Keppel-street. I first saw the defendant in June, 18[illegible], it was on the occasion of his taking a box for her benefit; previously my daughter had no acquaintance whatever with the defendant. I left town with my daughter for the summer in July 1823, and returned in October; before January, 1824, my daughter had not seen the defendant more than six or seven times; in January last, the defendant called on me. He stated, that he was desirous to pay his addresses to my daughter. On my informing him that she was engaged at that time, and had been so for a considerable period to Colonel Berkeley, the defendant replied, he had no opinion that Colonel Berkeley would ever marry her, and he still entertained hopes that he should be allowed to address her, and that he would do so. I said, that her engagement was of a very solemn nature, and would not be terminated till the following June, but that if she was not married before the termination of Covent-Garden season, she would not consider herself engaged to Col. Berkeley. He still persisted in desiring to be allowed to pay his addresses. I objected, as I had great faith in the Colonel's promises. He begged, that at the termination of her engagement to the Colonel, he might be allowed to pay his addresses. I requested Mr Hayne, that no correspondence or visit whatever should take place between him and my daughter. He did not then see her, but he had been previously introduced. A day or two after that interview a letter was received from Mr Hayne, it was dated 9th Jan., 1824 (here the letter was put in and read). On the 7th of Feb., I received another letter (here the witness identified the letter of 7th Feb.) I wrote an answer to this letter, saying, my daughter was, in fact, engaged to be married to Col. Berkeley. The last time I saw Col. Berkeley was in February last. All communication ceased for ever in June, between the plaintiff and Colonel Berkeley. On the 28th of June, the defendant came to Miss Foote's house, in Keppel-street. He came in the morning about two o'clock, he made her proposals of marriage; he told me she had accepted these proposals, that she had made him the happiest man in the world. Before this interview in June, this letter had been received from Mr Hayne. [Here the letters dated the 7th, the 14th, and 31st of May, 1824, were put in and read.] On the 28th of June he made an offer to my daughter, which was accepted. The appointment to go to the Opera was made on the 29th. I went to the Opera with Miss Foote. We met Mr. Hayne there. He was to have gone to his country seat the next day, but he staid another day to accompany Miss Foote to the opera. Mr. Maxse came into the box, and told Mr. Hayne that a friend desired to see him. Mr Hayne returned to the box, and told me that it was Colonel Berkeley who sent for him, and a meeting was appointed for the next day, and in the evening of the next day this note was received from Mr. H. [Here the note dated June the 30th was put in and read.] I next saw Mr Hayne at Marlborough, on Monday week, the 9th of July. Mr. Foote wrote an answer to the last letter, but it was not delivered. Miss F. wrote to Mr. Hayne before the meeting at Marlborough. This letter was in answer to his of the 30th June. I have copies of these letters. [Here they were put in and read.] At Marlborough we met Mr. Hayne, who, after some conversation, described to us what had taken place in the interview which he and his friend Mr. Best had had with Colonel Berkeley and his friend, Maxse. He said that he, having refused to give Col Berkeley any explanation of his intentions with respect to Miss Foote, that gentleman retired into another room with Mr. Best, in about three quarters of an hour they returned, and Mr. Best asked Col Berkeley whether he was at liberty to communicate what had passed to him (Mr. Hayne)? Col. Berkeley replied in the affirmative, and Mr. Best went on to inform him of the nature of the connexion which had subsisted between Col. B. and Miss Foote, as well as of the issue of that connexion. Mr Hayne told us that had he been at all aware of the nature of the communication he would have selected as his friend not Mr. Best, but some relative of his family, and mentioned the name of a Mr. Carter. This interview with Mr. Hayne lasted two or three hours, in the course of which my daughter fully explained to him her connexion with Colonel Berkeley, and even shewed to him the letters in which that Gentleman had made her repeated promises of marriage, some of which were of so late a date as the previous Christmas. Mr. Hayne expressed his regret at what had taken place, and particularly requested that my daughter would not return again to her theatrical profession; she told him that she had no other resource, and must therefore return to her profession, upon which Mr. Hayne said he hoped she would allow him to be her banker, and begged that she would, on no account, distress herself upon that score. My daughter told him, that such was neither her wish nor intention, that in coming down to Marlborough, she had been actuated solely and only by a wish to give him a full and impartial explanation of circumstances which had been misrepresented to him, with reference to her connexion with Colonel Berkeley, in order to set herself right in his (Mr. Hayne's) good opinion, as well as that of his family. It was fully intended, both by my daughter and myself, that this communication was to have been made to Mr. Hayne before Colonel Berkeley interfered; I was to have made it to him immediately on his return to town, either verbally or by letter. It would have been made before, but no opportunity offered, Mr. Hayne having stated that he was to leave town for Burderop Park on the very next day, which, in fact, he did. [A letter handed to witness]. This letter was received by my daughter from Mr. Hayne shortly after his leaving town. It was as follows:—

(Delivery Post mark, July 9.)

"I am happy to find you were not annoyed at Newberry, and that you have arrived safe at home. I this morning received a letter from my friend Best, enclosing one he had from Colonel Berkeley, who fancies himself entitled or authorised to point out what I ought or ought not to do; but after the conversation I had with you, and the firm determination you expressed never to see, or correspond with him more, I feel he has no right to interfere. Shall consequently decline entering into any explanation, either with him or his friends, and having your sanction, shall act accordingly. Colonel Berkeley expresses in his letter to Best, his intention of either personally seeing me, or writing, requesting to be acquainted with my future intentions. The result of which interview, you shall know. Rest assured I will be firm, and no power on earth will induce me to act contrary to your wishes. Mr. Foote has written a long letter to me, and seems to be unacquainted with the past, also attributes it to various remote reasons, set his mind at rest on that head. I must decline writing to him, and moreover, you can better explain all. "Adieu, truly your's,

"J. HAYNE."

"Thursday, July 8, 1824."

This letter was also addressed to my daughter, 34, Keppel-st.

(Post-mark, July 13, 1824).

"I enclose you a copy of a letter I this morning received from Lord William Lennox, from which you can draw your own conclusions. I intend to set Colonel Berkeley at defiance, and will prove to him as well as to the world my determination of judging and acting for myself. It will be advisable on your part to resign the children, as it appears from professional advice which I have had, that he can claim them as a right. Let me entreat of you to be composed; this annoyance can be of no long duration. I hope and trust you will give me credit for the truth of my assertion, when I state there is not that thing I would not do to promote your happiness and to anticipate your wishes. Why not leave town for a short time? For so near the scene of action you are likely to attain no respite from your continual troubles. I must confess I am much pleased and made happy at your unalterable determination of not seeing Colonel Berkeley—no good could arise from it; on the contrary. I shall be most anxious to hear from you, as it is now the only source of consolation I can derive. I am most desirous of again seeing you. My love and regard can never be abated for you, and ever consider me willing and anxious to forward your views and promote your future comfort and happiness. I cannot bear the idea of your again returning to the Theatre you will be made miserable if you do. [illegible] Adieu, devotedly yours, &c.

"J. HAYNE."

[illegible] Hotel, Conduit-street, July [illegible]

"Sir,—In reply to your letter of the 9th [illegible], I beg to inform you that I have seen Mr. Best who has given me an extract of the communication you wish forwarded to Colonel Berkeley. In answer to which Colonel Berkeley desires me to say, that his opinion is unaltered, and that should you persevere in your determination of breaking the pledge to which he conceives you to be bound, the consequences, however unpleasant they may be, must rest entirely with yourself. At the same time he distinctly states, that he conceives his authority to interfere will cease to exist when his children shall be delivered up to him. I now beg leave to close this correspondence, so no possible mistake can take place in the line of conduct which you may think proper to pursue. I have the honour to be your obedient servant,

"WILLIAM LENNOX.

"To J. Hayne, Esq."

(Received Thursday, 15th July, by the hands of Mr Bebb.)

"I fully expected to have heard from you yesterday, and now fear the letter I wrote on Sunday must have miscarried. My friend Mr. Bebb will leave this in Keppel-street, as he starts for town in a few minutes. I am most anxious to know how you are, and all that has transpired. [illegible] as what interests you must me. Do again let me press on your mind the necessity of being tranquillized. Command me in any way and believe, excuse my again saying that, but could you know the regard I have for you, and the interest I have in your welfare, you would not be surprised at my anxiety. I am prepared at all points to repulse any attack Col. Berkeley may make on you. Adieu, and in every respect you will always find me alive to your interests. God bless you!—Most affectionately yours,

"J. HAYNE."

"Let me hear from you, for should you not have received the above note, I must make most particular inquiries respecting it.—Once more farewell."

The following letters were also put in and recognised by witness as those received from Mr Hayne by her daughter:—

(Post mark, July 16, 1824.)

"A week has now elapsed, and I have not received one line from you. What can be the cause of your silence? I fear some unforeseen circumstance has annoyed and perplexed you—even then knowing as you must, the regard I have, and the interest I feel in all that concerns you, I was in hopes that nothing could have prevented your writing to me. I can but add, in every respect, that I can forward your views and promote your happiness, you may command me; and above all, let me entreat of you to make me your confidant, as I have hitherto, and will hereafter prove, I am worthy of it. If I do not receive a letter from you to-morrow, I shall be quite at a loss what construction to put on your continued and unaccountable silence. Most affectionately and sincerely yours,

Thursday, July 15, 1824."

"J. HAYNE."

"I feel piqued, I must apologise for troubling you with another letter; I beg to assure you I consider Col Berkeley has caused me no trouble on your account, and regret that on mine you should suppose the termination of this business will add to your grievances. I feel that you will think it requisite to point out the necessity of my bearing in mind those pure sentiments towards you with which I first addressed you. Believe me, I ever have. You state it is your intention of returning to the stage when the arrangements with Col Berkeley are finally concluded (which, by the bye, I trust will be to your most sanguine expectations). May you then enjoy peace and happiness, is the sincere wish of yours, truly,

"J. HAYNE."

"I have arranged to leave Burderop to-morrow, and at all times shall be happy to hear from you, should you feel inclined to write. My letters will be forwarded from hence to me.—Friday, 16th July, 1824."

(Post mark, July 21).

"I have derived a great source of consolation from your letter, as I am now convinced your friendship for me is unabated. I was fearful some of my enemies had poisoned your mind against me, but am now perfectly happy, as the cloud that hung over me has dispersed. For the uneasiness I have caused you, grant me forgiveness. My love and regard for you is more than I can express, and the idea of forfeiting your esteem would render me wretched indeed. I must deplore misconstruing your letter, but imagined I was not favoured with your usual kindness. I am most desirous of seeing you for a variety of causes, and am equally anxious to learn the [illegible] to the proposition to Colonel Berkeley. It must be in your [illegible], and I [illegible] consider myself the most fortunate of men if, in any way, I have contributed to your happiness. You will now be enabled to form some idea of what your future plans are to be, and how much longer you purpose prolonging your stay in town. Would it not be more advisable your starting for Weymouth, or the Isle of Wight, as you would wish for the present to avoid the gay scene of Ramsgate? Pardon my making these remarks, but think they are worthy your consideration. You will yet be happy—be assured, an all will die a natural death. Farewell, and in concluding this letter, allow me again to assure you that you are the [illegible] regard should be the most [illegible]

[illegible] J. HAYNE

Then I shall enclose to [illegible] you [illegible] I will take care that [illegible]

Monday [19 July 1824] [illegible]

[illegible] Post-mark, July 2[illegible]

I returned yesterday [illegible] you, merely for a day [illegible] you not be otherwise engaged [illegible] ing. At all events [illegible] as to the [illegible] my [illegible] ship and [illegible] yours, &c. &c.

Burderop, Thursday (22d July) J. HAYNE

Four o'clock Monday (July 26.)

I have just arrived—will it be convenient for you to see me this evening? Till I have that pleasure farewell—Ever your's, &c.

25 Upper Grosvenor street J. HAYNE

Examination continued.—Mr. Hayne visited us in Keppel-street that evening (the 26th July); the arrangements between Miss Foote and Col. Berkeley had then been concluded, and a bond to that effect executed that day—(a bond handed to witness)—this is the bond.

Here the bond was put in. It appeared to have been executed by Colonel Berkeley and Miss Foote, and stipulated the giving up of Emily Forbes, born at Tunbridge-wells, on the 9th of April, 1821, and Rosalind Forbes, born on the 2d of May, 1824 (—Miss Foote passed by the name of Forbes at Tunbridge-wells).

Examination continued.—I do not know whether Mr. Hayne read that bond through, but it was handed to him, and he certainly saw enough of it to understand perfectly what it meant; he remained two or three hours with myself and my daughter upon that occasion.—Mr. GURNEY: Did Mr. Hayne again propose marriage to Miss Foote at that time? He did. My daughter told him that after what had followed his proposal of marriage, she felt it necessary to decline his further visits, however reluctant she might be to give up his friendship. Mr. Hayne then told her that his addresses had always been most honourable; that his feelings of attachment and admiration were as ardent as ever; that the only difficulty or delicacy he felt, was with respect to his family, in consequence of the declaration made by Colonel Berkeley; that they must have perceived, from his conduct and feelings, when he met them at Marlborough, that his love was sincere, and that he was still determined to marry her.

Mr. GURNEY: What answer did Miss Foote make to that declaration?—I should state, that after Miss Foote had again expressed a determination to decline his visits, he, after some hesitation, proposed marriage, but at first expressed a wish to be married privately; but at length he fixed the 8th of September as the marriage day. On the following day, he said he was still determined to fulfil his promise, but that he wished to be married on the same day with his sister, whose nuptials were fixed for the 4th. It was, however, ultimately settled, that the marriage should take place on the 6th. In 2 or 3 days after this, my daughter intimated to Mr. H. the propriety of having her friends informed of this second proposal of marriage, in order to vindicate her honour and character, and he told her that he would send her a letter which she might shew to her friends, as he no longer wished to keep the matter private; he added, that as his friends were now aware of his intentions, they were no longer a secret. He said he was going down to Burderop, but would send the letter up, and by the next post my daughter received a letter from him (the following letter was handed to witness). This is the letter:—

"(Post-mark, July 31.)

"My dearest Maria—It was so dreadfully oppressive and dusty yesterday, that I slept on the road, consequently have but a few minutes to spare previously to the post leaving. I perfectly agree with you that your friends should be acquainted with my honourable proposals to you. Believe me it is my wish to satisfy you of the sincerity of my intentions. It is but due to you I should. You have kindly said you never doubted them—the world now cannot. It is needless my again repeating what I have so often before mentioned to you (namely) my request of confining my intentions towards you to your immediate circle. My reasons you know. I console myself in expectation of shortly seeing you again, and do trust and hope you will write often to me; and when you do write, tell me candidly if I have met your ideas in this letter, and if what I have written is acceptable to you. Believe me most sincerely and most affectionately, yours,

"Friday (July 30.) "J. HAYNE.

"I know not if you will be able to read this miserable scrawl. Did James procure you a box?"

"Tuesday (post mark, Aug. 11.)

"My dearest Maria—I leave this to-morrow, and shall hasten with more than ordinary pleasure to meet you the following day at four o'clock (Thursday), which will convince you I have no inclination to prolong my stay here when circumstances will admit my being with you. But had your father accompanied you to town, however I should have deplored the sacrifice, I could not have seen you during his stay in Keppel street. It appears an age since I saw you, and truly have you anticipated my feelings when you state, 'In Love's hours there are many days.' I have seen an advertisement in the Post of a place to be let in Norfolk, which I think will in every respect answer my purpose. I will not take it until you approve of and see it. I have much to communicate when we meet—good news. Again, my dearest Maria, let me assure you no power on earth shall alter my affection for you, or in any manner change those feelings I now profess.

"Sincerely and devotedly yours, &c. &c. "J. HAYNE.

"On perusing your letter a second time, I think you intended being a little severe at the commencement, but the latter part is kind and affectionate in the extreme, which has made me truly happy. Present my kind remembrance to your mother. Once more, farewell!"

Examination continued. My daughter and I went to Bath, in August; on our way we passed through Marlborough, and went from thence to Burderop Park with Mr. Hayne, by whom we were kindly received, and shewn over the house. We proceeded to Bath in company with Mr. Hayne; he was obliged to leave us in order to attend Burderop Races; while at Bath, my daughter received the following letter from him:—

"My dearest Maria—I shall start to-morrow morning for Bath. I have no inclination to remain for the races; in a word, I am quite triste without you, and should not, as I trust you feel convinced, have separated myself from you at this period, had there not been a necessity of shewing myself amongst the county gentry at the races held at my own place. Your good sense and usual kindness will make every allowance for it. I feel assured it is needless here to repeat my protestations of affection for you. Suffice to say, you will ever find me most sincerely and devotedly your's,

"J. HAYNE.

"My regards to Mrs. Foote. I shall be with you to-morrow by four o'clock.—Farewell."

Miss Foote and I stopped at Bath three or four days; we returned to town on the 26th of August; we left town and returned to it in Mr Hayne's company. Every necessary preparation had been made in my family for the wedding; Mr. Hayne had also made preparations for it, he had previously employed Mr Bebb, a solicitor, to act for him, and had appointed a meeting with Miss Foote's trustee (Mr. Robins).—The two following letters were handed in, and identified by witness as having been received, the one by her daughter, and the other by her husband:—

"MY DEAREST MARIA—Mr. Bebb, in the most unaccountable manner, has absented himself from town. I am much hurt, as upon no consideration would I have disappointed Mr. Robins. I have not one friend I can confide in. I shall immediately go to the office, and after to Mr Robins, as I can procure the settlement without the aid of Mr. Bebb. I will run up to you in the course of the day. I am so ill, I can hardly write.—Ever affectionately and sincerely yours, "J. HAYNE.

"I do beg of you not to blame me."

"MY DEAR FOOTE—I have just met Mr Bebb, who candidly tells me he must decline being a party concerned, as he is so peculiarly situated with my family. Mr. Robins's solicitor will, therefore, arrange all.

"You will meet Bebb at seven o'clock; there will be no necessity for broaching the subject. Very truly yours,

"Long's, Tuesday, August 31." "J. HAYNE."

On Friday, the 3d of September, Mr. Hayne, Miss Foote and I went to Vauxhall, a lady who was to have been Miss Foote's bridemaid had not then arrived in town. We went in a carriage belonging to Mr. Hayne's mother; that Lady is, I understand, married to a Gentleman named Carter. As we were returning home, Mr. Hayne said, "You see that my mother is now perfectly reconciled to us, for she has lent us her carriage this evening."—Mr GURNEY: My Lord, I fear Mrs. Foote is fatigued, will your Lordship allow her a chair?

The CHIEF JUSTICE: Certainly, and get the Lady a glass of water if she requires it.

Mrs Foote: I thank his Lordship and you, Sir (to Mr. Gurney), but I do not feel any inconvenience.

Mr. GURNEY apologized, and the examination proceeded. On Saturday, the 4th of September, Mr. Hayne was with my daughter and me in the morning, & again in the afternoon; the previous night he asked our servant to make inquiries as to the proper [illegible] for a marriage [illegible] determined to procure it himself. He said, on Saturday, that he would bring the license that evening, but it was not brought until a subsequent day; he had purchased the ring and an armlet in the morning, the latter he himself placed upon her arm; he had made an engagement with Mr. Gill, on Saturday (a letter handed to witness); this letter was received by my daughter, from Mr. Hayne, on the 4th of Sept.; he had a large party to dine with him on that day.

"MY DEAREST MARIA—A larger party than I anticipated in the Square this evening, will I fear, deprive me of the pleasure of remaining long at the Theatre with you. I, therefore, request you will write to Mr Gill, that we may meet at nine o'clock on Monday morning in Keppel street, when I shall be prepared to do the needful. Adieu till we meet.

"Your's very affectionately, &c. &c. "J. HAYNE.

"18, Bryanston square, Saturday.—Let me hear from you by bearer."

Mr. Hayne came to us in a private box, at the Hay-market, that evening, and escorted us home; he remained with us until near one o'clock, in the morning; before he left us, he proposed that my daughter should ride with him on the following day, but recollecting that it was Sunday, the ride was put off; Mr Hayne then said, that he should call in the morning, as he was anxious to be with my daughter as much as possible during the following day; at this time every preparation had been made, for the wedding clothes had been bought, bride-favours had been got ready, and (as we understood) a carriage had been ordered; a great part of Miss Foote's theatrical wardrobe had been given away, and she had for some time declined entering into any theatrical engagement by his desire. We expected to see Mr. Hayne on the Sunday morning, but he did not call; Mr. Bebb, however, did call, he first saw Mr. Foote, and then he saw me; he told us that Miss Foote had seen the last of Mr Hayne; in the evening (a letter having been sent to him) Mr. Hayne called upon us; he said, that after leaving us on the previous night, he went to his companions at Bryanston-square, where he drank a great deal; upon his wishing to retire, some of his friends got up and locked the door, after which more wine was called for, and then his intended marriage with Miss Foote was introduced, and the whole party attacked her character, and threw out the grossest insinuations and most vile reports against her; that he was not allowed to retire until 5 o'clock in the morning, when he was taken to bed, in a state of exhaustion; that at 8 o'clock his friends again attacked him upon the same subject; that they wished Mr Bebb to make some communication to Miss Foote upon his part, and that the communication actually made to her by that Gentleman had not been specifically authorised by him. He went on to state, that on coming out of Long's, a waiter had put his arm across, and attempted to impede his progress—a circumstance which distressed his feelings very much. He then said that nothing should separate him from my daughter, for that he was determined to redeem his promise, and make her his wife, and that he would call on the following morning, for the purpose of taking steps to carry that resolution into effect. He remained with us until two o'clock in the morning, and, on going away, said he should return again at nine, and desired that Mr Gill should meet him at that hour; he said, that, as there was such opposition in his family, to his marriage, he should direct his servant to call him at ten, but would take care to be with us at nine. Mr. Gill came at nine o'clock on Monday, but Mr Hayne did not make his appearance. Bride favours had been prepared, the bride-maid was waiting, the servants were in attendance, and every thing was ready, but still Mr Hayne did not come; nor was any explanation or apology received from him. Messengers were sent [illegible] Long's and to Bryanstone-square; but he could [illegible] found. At three o'clock, Miss Foote wrote a letter to Mr. Hayne [A letter shewn to witness—it was put in and read]. This is the letter:—

"Wednesday evening.

"I have received your letter stating, that under no circumstances whatever it would be proper that an acquaintance should henceforth exist between us. I cannot but believe that [illegible] very treacherous conduct has been [illegible] towards me and also towards yourself, to effect so sudden a change in your sentiments, surrounded [illegible] as you were this morning by [illegible] justice. I am not surprised [illegible] though my pride is wounded, that such result should have been the consequence. But as I am ignorant of the specific cause of your [illegible] yourself, you will do me the kindness to make me acquainted with it. It appears that the money kindly advanced by you to promote my father's interest in the army, and [illegible] the Bank to be so appropriated, has been reported to have been borrowed for my use. This is a subject which I entreat may be properly [illegible], and which I feel assured you have too much [illegible] to suffer any longer to be so misrepresented. I regret that you [illegible] to acknowledge the honourable proposals made to me, although you may have thought it proper to [illegible] them, because I must inevitably be [illegible] to the suspicion of having asserted a falsehood. But under all circumstances I still believe you did intend me honourably, and for your kind and generous conduct to me I shall ever admire and respect you. [illegible] and the interference of those who were interested in our separation, have divided us; but I sincerely hope you will enjoy that happiness through life which unfortunate circumstances will, I fear, ever deny me. The shawl with which you presented me last evening I deem it proper to rest [illegible]; but, as I [illegible] like it to fall into any other [illegible] pray oblige me by saying in what manner it should be [illegible] not leave me in doubt as to your receiving [illegible] consideration of my wounded feelings give a reply as soon as possible.

"MARIA."

"Thursday Morning.

"I sent the enclosed [illegible] to Bryanstone square last night too late for your [illegible] I now [illegible] to my great anxiety to [illegible] you of the injuries done to me, and in the [illegible] an explanation, I have no [illegible] you may have received [illegible] conduct to me. I [illegible] you to believe that I regret [illegible] that on my account, you should have been so [illegible] in any form, I should be added to the list of your [illegible].

"All [illegible] acquaintance is to cease, I lament that the abrupt interruption [illegible] has denied me an interview with you, in which a [illegible] termination might have been more delicately [illegible] explained.

"[illegible] there is any intention on my part, or that of my [illegible] the proposals you made to me [illegible] the [illegible] engagement that existed between us; and [illegible] will not deny me an early answer dictated by your own unbiassed feelings.

"MARIA."

Examination continued. We did not see Mr Hayne for three weeks after that period, not, indeed, until towards the end of the month, but before that time Miss Foote wrote him a letter, dated the 11th of September (a letter handed to witness). This is a copy of that letter.

Mr SCARLETT: In whose hand-writing is that copy?—In my daughter's.—The letter was as follows:—

"Saturday, September 11.

"MY DEAREST HAYNE—For six long days and sleepless nights have I been hourly in the expectation that you would redeem that promise which your sacred word of honour is bound to perform. I cannot resist any longer the desire I have entertained throughout this eventful week to make you acquainted with the feelings that have agitated me. Your extraordinary conduct, in leaving me in the manner you have, has thrown me into a state of distress that may be conceived. I will not attempt to express it, but I have still such faith in you that I cannot—I will not for a moment suppose it is your own act; and though you are at present separated from me, I cannot believe but that your heart and thoughts are still with me. If I have come to a right conclusion, let me conjure you to resist with becoming pride the idea, that Mr Hayne is not capable of judging for himself, and in your cool moments, I am persuaded, good sense will whisper to you, that selfish motives and those alone, have influenced the honourable advisers by whom you are now beset. Gracious God! can my dearest Hayne be content to allow such persons to use coercion to restrain him from following the dictates of his own heart? Be upon your guard, for be assured such persons with such interested views to actuate them, will not hesitate to have your restraint of such a character, that your own good sense, or your friends' interference, may be too late to save you from. My dearest Hayne, it was at your desire that our intended nuptials were announced in all the newspapers to take place on Monday last. Think of this, and at the same time conceive if you can what a wound my feelings have experienced, and how little I have desired it. If you are the man of honour I believe you to be, you will not lose a moment in fulfilling your engagement. Your last words when we parted on Sunday night, I am persuaded you do not forget. I shall remember them to the latest period of my life. You said 'May God [illegible] me dead, if ever I consent to separate myself from you.' You also desired me not to receive any communication whatever but from yourself. I shall strictly attend to that request. I wait with an anxiety not easily expressed, for a letter from you. Do not disappoint me on Monday. Farewell, my dearest Hayne, and believe in the affection of your faithfully attached "MARIA.

"To J. Hayne, Esq."

To this letter an answer was returned by Mr. Hayne (a letter handed to witness); this is the letter.

"(Post-mark, Sept. 13), Burderop, Sunday morning.

"MY DEAREST MARIA—You are perfectly correct in supposing that my heart and thoughts are still with you. It is impossible, however I may be censured, that I can divest myself of the feelings of affection which I have from the earliest period of our acquaintance borne towards you, and believe me still it exists when I assure you, that 'my own inclination will never allow me to be separated from you,' but the world, my dearest Maria, is of difficult extreme to manage, and however we may be flattered that we can divest ourselves of opinion, yet reflection and example every day proves the fallaciousness of such idea. Why was it that our unlucky stars threw us in the way of each other but to make us miserable? for so I am, and much do I struggle with opinions, not my own, half convinced that prejudice ought not to influence love and esteem. Judge by your own feelings, which I trace in every line of your kind letter, what mine are—resolved at the moment to sacrifice friends to affection, yet not daring to risk the chance of unhappiness by doing an act which hath, or we may hereafter repent. To that fatal confession of Colonel Berkeley's, until now, I knew not half my acquaintance, but to judge by the letters, anonymous and otherwise, which I daily receive, it would be supposed I am of consequence to the State. My honour is yet in your hands, do you not, with your good sense, perceive the dilemma we are in? I cannot—will not lose you, but wait the mediation and advice of some good spirit to determine for both of us.

"Adieu, most affectionately and devotedly your's,

"J. HAYNE."

To this letter the plaintiff returned an answer, dated the 14th of September, 1824.—It was identified and read, as follows:—

"MY DEAREST HAYNE, "Tuesday, September 14.

"Your letter has afforded me much pleasure; but I cannot conceal from you that it is not unmixed with a little pain, when you reflect on the situation in which your solemn engagement has placed me, knowing, as you do, how fond the world are to meddle in matters not their own, what will they say to a delay that cannot be accounted for, without calling your honour into question? If you would for a moment have the world's opinion, do, my dearest Hayne, think of what your hesitation has impelled me to suffer for the last eight days; it has been the interest of your advisers to keep your mind in a state, not allowing you the fair exercise of your sober judgment; surely, it is not to such persons you have applied the sacred term of friends! Is it upon the opinion of such as those who beset you that you hesitate—that you put to doubt your own honour and my happiness? If I had attended to anonymous letters, I should not have preserved in my mind the good opinion I still have of you. Your letter betrays the same goodness of heart and honourable intentions towards me that you have reiterated for the last two months. You say your honour is in my hands! How can you hope that I have the power to preserve that for you which you do not protect yourself, and which you are daily suffering the influence of interested persons to destroy—you allow that you are miserable! why then have you not resolution to follow the dictates of your own kind heart, and unite yourself to one whose greatest pride will be to support your honour and to promote by every means in her power your happiness and comfort? This can never be effected while you are surrounded by that circle of acquaintance into which you have been so unfortunately introduced, and from which, until you emancipate yourself, you never can enjoy that station in life which your own good qualities entitle you to; let that good spirit to which you have alluded, gently breathe into your ear what I have felt & suffered on your account; put this in the scale with whatever value is due to your pretended friends' opinion, & your generous heart will not delay in coming to a right conclusion. You volunteered to be my protector, to preserve me from the abuse of an ungenerous, unkind world; the time has now arrived for you to fulfil this sacred pledge—After the publicity you yourself gave to our intended nuptials, to delay it is alike dangerous and inconsistent with your honour. It is good, I fear, that you have allowed for a short period to those by whom you are so beset to put your good name into imminent danger. Rouse yourself, then, I entreat you, and hasten to console the feelings and heal the temporary wound a mistaken feeling has inflicted on one so truly, so sincerely attached to you, for another day's delay will give countenance to the opinion that you are submitting to restraint that few men could tolerate. Fly, then, and convince me that they are mistaken, and believe me my dearest Hayne, with every wish for your happiness, and with the best and truest feelings of affection, Yours ever, &c. &c.

"To J. Hayne, Esq." "MARIA."

By return of post, Miss Foote received a letter (the following) from Mr. Hayne:—

"(Post-mark Sept. 15.)

"MY DEAREST MARIA—I am much disappointed at not receiving a letter from you this morning, as I, of course, must be equally anxious with yourself. I start in a few minutes for Bognor, on business of moment. I shall return on Friday morning. I fear by your silence you are not a free agent, but seek the advice of others, as I cannot account for your silence. Pray have your letters enclosed to me as the last. Farewell, dearest Maria. Rest assured of the affection and unshaken love of

"Yours, "J. HAYNE."

"Burderop, Tuesday, 11 o'clock (14th Sept.)"

Next was identified, by witness, a copy of a letter written by Miss Foote to Mr. Hayne.

Mr. SCARLETT: [illegible]

Mr SCARLETT: You saw all your daughter's letters before she sent them?—Yes, I saw them all.

The letter was read as follows:—

"Thursday, 16th Sept.

"MY DEAREST HAYNE—I was so much out of spirits, and so ill on Monday, that although I began a letter to you I could not finish it in time for the post, and as it was not penned with as much kindness as I really felt towards you, and as I wished to express, I destroyed it, and wrote you another, which I sent on Tuesday; this will account for the delay of one day, at which you allow yourself to have been so much disappointed; what then, my dearest Hayne, must have been my disappointment, mortification, and suspense, when a whole week I never heard any things of you! Yet it gratifies me to find you thought so much of one day's delay of mine, it will only be necessary to feel for me, as you were provoked to do for yourself, and the kind and honest heart you possess will inspire you with that determination which will at once retrieve your honour, and make me completely happy.

"You fear 'that I am not a free agent, and that I seek the advice of others.' If I were disposed to do so, rest assured it would be the advice of those whom I know to be disinterestedly your friends as well as mine, and who are more anxious that you should preserve your good name, much more so than those by whom you are surrounded, and whose false counsels you have suffered yourself for a time to follow. I hope my letter of Tuesday (which was enclosed as the former one) has safely reached your hands, and that you will give it your most serious and immediate consideration, for this unnatural and useless delay permits the busy world to talk, and as it cannot be to your credit, it must be doubly mortifying to me. I received with pleasure yesterday, your further assurance of unshaken love, and I entreat you my dearest Hayne to rely on the undiminished affection and attachment of 'Yours,

"To J. Hayne, Esq. "MARIA.

"P.S. I should have written yesterday, but as your were to be at Burderop till Friday, I thought it best not to send another letter during your absence."

The following letters were shown to witness, and proved to have been received by her daughter from Mr. Hayne:—

"(Post mark, Sept. 18.)

"Indeed, my dearest Maria, I fear you have not given the consequences which your last two letters breathed sufficient consideration. Was I a man of ordinary feelings, or you one of those cold dispositions which are sometimes met with, the result might be different, but pause we both must ere we determine on the sacrifice of each others happiness. It is myself I doubt, not your goodness, but congratulated by those who are really not interested upon the hesitation you so dwell upon, it seems that felicity is still far from my distracted feelings. I wish you to be with me, but despond at that dream of pleasure being realised, which your bewitchingness forced me to believe was easy to accomplish.—Still affectionately yours "J. HAYNE.

"Burderop, Sept 17, 1824."

"Newberry, Wednesday, Five o'clock.

[Post mark, Sept. 2[illegible]]—Sept 22.

"MY DEAREST MARIA—No answer to the letter I wrote you on Friday last. I fear it must have miscarried. I am on my way to town. I do entreat you will set my mind at rest, and inform me if you have received the letter above alluded to. My stay in town will be but of short duration. Dearest Maria drive me not to desperation, for should you persist in studied silence, the route I must follow will be most unfortunate to us. I have friends at Cheltenham who are requesting of me to visit there, but will not act harshly. Farewell dearest Maria, and consider the past and be not unmindful of the future.—Affectionately and devotedly your's, "J. HAYNE.

"I shall be in Grosvenor-street by twelve o'clock to-morrow, and hope to receive a note from you."

"DEAREST MARIA—I am sorry you consider my letters so unsatisfactory, and regret still more I cannot better explain myself; this much I can say, owing to the various reports in circulation at Cheltenham, render my presence there absolutely necessary. 'Your's, &c. &c.

"Upper Grosvenor-street, Sept 23, 1824. "J. HAYNE.

"Your note would not have remained so long unanswered, had I not been detained, owing to the badness of the roads."

"Thursday, Sept. 23, 1824, half past four o'clock.

"DEAREST HAYNE—I am not surprised at there being various reports in circulation of any where else, your late extraordinary conduct to me having given sufficient grounds for them; but I can only say, I am perfectly in the dark as to the nature of these reports, and I should like very much to be relieved from the state of suspense and uncertainty in which I am involved. "Yours, &c. &c. "MARIA.

"Do you wish to see me on this subject?"

"DEAREST MARIA—I must have mistaken you very much if I could suppose otherwise than that you were feelingly alive to the state of suspense you complain of; but I cannot yield to you of being equally susceptible. Am I to have no credit for the suffering I have endured on your account from the earliest period of our acquaintance? Indeed your [illegible] is much changed, and was it not for the anxiety which your letter by the flushing evidence, I should scarcely be able to recognise you as the writer of it. What effect can our meeting be of, when you ask [illegible] so coolly? Yours, &c.

"Colonial Club, 60, St. James's-street (23d Sept). "J. HAYNE.

"[illegible] leave town to-morrow evening."

"DEAREST HAYNE—If you wish to see me this evening I shall be at home. Your conduct alone can effect a change in mine. Yours, &c.

"Thursday Evening. "MARIA."

Mr Hayne came to our house on that evening. My daughter and I were together when he arrived; he begged to see my daughter alone for a few minutes. I retired into the next room, which was dark, for two or three minutes, and then returned; on re-entering the room, he gave me his hand, and said he had been fully reconciled to Miss F. for his past conduct. We then took our places in the room as usual, and Mr. Hayne begged my daughter to name the day, for he was determined to marry her; he had now broken from the party who had surrounded him, and was determined to act for himself. He said, he had been down to Burderop, and had discharged the house steward or butler, and was determined to have his household newmodelled. He said, he had been greatly imposed upon, and would leave his cheque book in order to let her see what sums had been squandered and made away with wastefully. He offered to write immediately to any friends whom Miss F. might point out, informing them that he had renewed his engagements with her, and had come back to perform his promise; he again pressed her to name the day, observing, that he was ready to invite any friends whom she wished to point out. She told him that she did not wish to invite or even write to any friends, but there was one gentleman she wished him to write to—Mr Robins, her trustee—with whom he had made an appointment on a former day fixed for their marriage. This conversation took place on Thursday, the 23d of September. On the following Saturday, he joined us in a private box at the Haymarket Theatre. Mr. Hayne proposed that they should be married on Monday, but Miss Foote said that Monday was an unlucky day, and fixed on Tuesday. On Saturday night, Mr Hayne proposed to meet Mr. Gill on Monday morning, in order to sign the necessary settlements; he first fixed upon 12 o'clock on Sunday, for that meeting, saying, he was going to spend a part of the day with us, but he afterwards changed it to six o'clock. On Sunday he did not call, but a Mr. Mannin, an attorney, brought a letter from him addressed to Miss Foote [a letter shewn to witness]. This is the letter.

"DEAR FOOTE—I have been so truly wretched last night from a variety of contending feelings, that I feel perfectly unequal to the task of seeing you personally on the subject which my friend, Mr Maling is authorised by me to break to you. The tide of family influence, strengthened by many unhappy circumstances, is so strong against my pursuing further our late treaty, that I am compelled most painfully, though reluctantly, to relinquish it.

"Grosvenor street, Monday Morning, Sept 27." "Yours, very truly,

"J. HAYNE."

On Tuesday, the 28th September, Mr. Hayne did not make his appearance as he had promised; but on the night of Wednesday, the 29th, at half-past 10 o'clock, a note, dated 10 o'clock, was brought from him, addressed to Miss Foote.

"Wednesday night, 29th Sept. 1824—Ten o'clock.

"MY DEAREST MARIA—We know each other well. With all my faults, you have ever respected my honour. I entreat of you to grant me an interview to-morrow morning any where but in Keppel street. My love for you is unabated, and my great anxiety is to convince you of the sincerity of—Yours most affectionately and most sincerely,

"Piazza, Coffee House, Covent-garden, Wednesday Evening." "J. HAYNE."

Miss Foote had been confined to her room all the afternoon, and no answer was sent, save a verbal inquiry as to where a letter would reach Mr. Hayne in the morning. At eleven o'clock Mr. H. wrote another note, expressing his surprise at having a verbal message sent to him, and requesting that Miss Foote would write to him. On Thursday morning, Miss Foote wrote a note to the defendant (a note handed to witness), this is the note.

"Wednesday night, 29th Sept 1824.—Ten o'clock.

"Sir—Knowing as I do the nature of Miss Foote's establishment, I am much surprised at your sending me a verbal message in answer to the note addressed to her. I am aware the courtesy of Miss Foote would have induced her to have replied to my note. I therefore beg that Miss Foote may be requested to give me an answer.

"Piazza, Covent garden, Wednesday." "I am, Sir, your obedient Servant, "J. HAYNE."

"Your conduct is as inconsistent as it is cruel and unjust. Good God! is this your mode of proving your professed love and regard? Was it not enough to fix one day for our nuptials, and then leave me in the dreadful uncertainty and suspense I had to endure through the whole of that day? But no, you ask forgiveness; you plead that your are not a free agent, and you are again admitted; your first thought was to repair, as far as you could, this injury, you then procure a license, and fix another day; you propose Monday to sign the necessary papers, and then, to the horror and shame be it spoken, you make another excuse as frivolous as the former, and conclude by saying you were unalterably determined to sacrifice me, and with it your honour and good name.

"[illegible] this is it to be endured that you could seek an interview with me on any terms until this last sad act was repaired, and yet to my honour, suffering with a painful illness brought on by your cruelty, and confined to my bed you have the bad taste (I use a very mild term) to ask an interview away from my family and friends! my first impulse led me not to reply to such a letter, but willing to believe however improbable that such conduct has not proceeded from the natural impulse of your own heart, but was directed by the bad advisers that surround you, I say, will once more consent to see you, but it will be in the presence of my family. I hope I shall be sufficiently composed to make that convenient on Saturday.—Your afflicted "MARIA.

"Thursday morning—to Joseph Hayne, Esq."

On the 30th of September the defendant wrote to my daughter, bidding her an eternal farewell (This letter was put in and read).

"Thursday, Sept. 30, 1824.

"Though my past and present conduct may merit your censure, yet it cannot your cruel, ungenerous, and unkind letter. Thrice have I perused it, and deplore to trace such inveterate hatred in every line. I may have acted inconsistently, but never have I injured you, which your cool reflections hereafter will convince you of. Farewell, for ever. Farewell! "J. HAYNE.

"Thursday morning."

Mr. GURNEY: Mrs. Foote, I must ask you one other question, pray what age is Miss Foote?—She is 26 years of age.

Cross-examined by Mr. SCARLETT: I shall trouble you with but very few questions, Madam. Am I to understand that Miss Foote is 26 years of age at present?—She was 26 last June.

May I ask how long the young lady has been upon the stage?—About 10 years, she acted occasionally before, but not regularly.

Mr. Foote, her father, was, I believe, the manager of a country Theatre at one time?—He was.

Pray how long is that ago?—It is a great many years since he first had the management of a Theatre.

How long ago is it since he had lost the management of a Theatre?—About three or four years before Miss Foote appeared on the London boards.

Where was it that Mr. Foote managed this establishment?—At Plymouth.

Oh, then, you resided at Plymouth, I suppose?—Yes, for sixteen or eighteen years.

And Miss Foote appeared occasionally upon the stage?—She did occasionally.

For how long, pray?—For about a year or two before she appeared in London; but as I have already said, she only played occasionally, and then never but in her father's theatre.

Where did you go to when you left Plymouth?—We went to Exeter.

Did Mr. Foote get into any business there?—Yes, he took an Hotel.

Pray how long did he continue in it?—It remained on his hands six or eight years, but we did not live there regularly as a home.

Where then did you live?—We had a house in Keppel-street, London, and my daughter occasionally resided at Plymouth.

But you resided there?—I did generally; I attended to the accounts. Miss Foote and my husband were sometimes in London, and sometimes in Exeter with me; my daughter was not often with me.

But she was with you at the Hotel sometimes?—Certainly, but not often; when there she occupied private apartments, which were attached to the Hotel, as it was often crowded, but we went to it in 1813 and in 1814, she went to London, so that she was but little with us, having spent the greater part of the interim with some friends at Plymouth.

Pray Madam, how went on your husband's affairs—prosperously?—[illegible] he was not.

May I ask whether your husband has at any time received any sum or sums of money from Colonel Berkeley on his own account?—No, never.

You say you first became acquainted with the defendant, Mr. Hayne, in June, 1823?—Yes, a few days before my daughter's benefit.

Did Mr. Foote become intimate with Mr. Hayne from that period?—He did.

Did he go down with Mr Hayne to his house in Staffordshire?—He did.

He remained there for some time, I believe?—He continued to visit there, off and on, for about two months.

It appears that great kindness existed between Mr Foote and Mr Hayne?—Yes, Mr. Hayne expressed a great deal of kindness and courtesy towards my husband.

When Mr. Hayne first saw your daughter, you understood him to be a extravagant young man, did you not?—Certainly not, I only knew him as a young man of considerable property.

Do you remember a present of a new gun made by Mr. Hayne to your husband?—Yes, perfectly; Mr. Foote's old gun had been burst, and Mr Hayne presented him with a new one.

Do you remember whether Mr. Hayne went to France in 1823?—I do not, nor do I think he did.

What, have you no recollection of any orders given for shawls, kid gloves, silk stockings, and other articles having been given by Miss Foote, to be bought in the year 1823?—I remember some orders having been given, but not such as you describe.

Perhaps you will tell us what orders of this description you do remember?—I remember that Mr. Hayne informed us, through Mr. Foote, that a servant of his, or some other person belonging to him, was going to France, and he wished to know whether we had any commissions to give.

Well, the servant went, a commission was given for the purchase of some gloves?—Yes.

And also for the purchase of a large black Chantilly lace veil?—A lace veil was ordered, but not a large or expensive one. Miss Foote was to pay for her orders herself, and of these orders she informed her father.

There was also an order for half a dozen pair of silk stockings?—There was no such order.

And half a dozen pair of French kid gloves?—No.

But are these articles received by Miss Foote?—They were, but not by our order.

All this took place in October, 1823?—It did.

Mr. Hayne occasionally saw your daughter at home?—He did.

Now, Madam, I ask you whether before January, 1824, Mr. Hayne's manner was such as to give you reason to suppose that he had become an admirer of your daughter?—My daughter was generally admired, but I saw nothing particular in Mr. Hayne's conduct; I certainly might have heard such a rumour without noticing it.

Had any correspondence taken place between him and you previously to that period?—Certainly none.

Nor between him and your husband?—Oh, yes, my husband saw a good deal of him.

Do you remember having been robbed in Jan. last?—I do.

May I ask whether you communicated that robbery to Mr Hayne?—I do not think I did, but perhaps my husband might have done so.

You lost several articles, I believe?—Yes, I lost all my Jewellery and trinkets.

Were they replaced?—They were not.

I find, from the evidence, that three letters have passed between Mr. Hayne and your husband, in May 1824; may I ask where you and your daughter were then?—We were at Tunbridge Wells, where we remained until June.

Was Mr. Foote with you all that time?—No, not after the first week.

Then Mr. Hayne and Miss Foote carried on no direct correspondence at that time?—None whatever. My husband wrote to us occasionally.

Your daughter, I believe, generally enjoys good health?—She does, but she is not what I would call strong.

When you were at Tunbridge you remained there until the period of your daughter's confinement, did you not?—We did.

While there, Miss Foote, I believe, passed under the name of Forbes?—She did.

And her letters were addressed to her under that name?—Yes, or else to her under cover to Mrs. Forbes.

What did Mr. Hayne think was the cause of Miss Foote's absence from town?—I do not know; no cause was assigned to him, as it was perfectly understood that we could hold no communication with him until the correspondence with Colonel Berkeley was at an end.

But your husband wrote to you?—He did.

Now I ask you, Madam, did you not know from your own daughter, that there was an understanding, by which Mr Hayne was to be informed that Miss Foote was affected by a pulmonary complaint, and was travelling for her health?—Certainly not.

Mr. SCARLETT: My Lord, two letters dated May, 1824, have been put in, I should like to refer to them.

The CHIEF JUSTICE: There is a letter dated the 7th of February, which is, I believe, that to which you refer.

Mr. SCARLETT: That, my Lord, is, I believe, before Mrs. Foote was out of town.

Mrs. Foote: I beg your pardon, I was out of town at that period also.

Mr. SCARLETT: In the letter to which I allude, there is a passage, in which Mr. Hayne says, writing to you "Dear Madam, your daughter being out of town, my only consolation is in hearing from her, &c." Pray from whom had he heard from her?—Not from me.

Mr. SCARLETT: Look at this letter?—Witness (after having looked at it): Oh! now I perceive it is directed to me, I received it at Tunbridge.

Mr. SCARLETT: You perceive that Mr Hayne asks for a lock of your daughter's hair?—He did, but I informed him that, under then existing circumstances, it would be imprudent in me to grant any such request. I returned to town in March with my daughter; we remained one month in town, in the course of which I saw Mr. Hayne in the Park.

Whom had Mr. Hayne received his information from in the meantime?—I cannot tell; but certainly no from me.

Your husband was the channel of communication, was he not?—He certainly wrote to us occasionally.

Then I again ask you, whether Mr. Hayne had not been given to understand that your daughter's absence was occasioned by a pulmonary complaint?—I never assigned any reason.

Mr. SCARLETT: Now you see you are not answering my question.

Q. Do you not know what was the reason to be assigned to Mr. Hayne, for your daughter's absence from town?—I do not; I never meant to assign any reason, nor to hold any communication with Mr. Hayne, until the close of all communication with Colonel Berkeley.

Q. But, surely it was known at the time that your daughter was engaged at Covent Garden at that time, and some inquiry must naturally have been made?—My daughter was not then engaged at Covent Garden.

Q. She played in the early part of the year, did she not?—She did, but she had no engagement at the period in question.

Mr. SCARLETT: Pray did it not at all occur to you, Mrs Foote, that Mr. Hayne would have been seeking for some reason for your daughter's absence?—No, Mr. Hayne was aware that no communication could take place between us at that time.

But you know he asked you for a lock of your daughter's hair?—He did, but I have already told you that I refused to give it.

Now, Madam, I ask you again, upon the solemn oath you have taken, whether you did not know it was intended to make Mr Hayne believe that Miss Foote's absence from town was caused by a pulmonary complaint, and that her physicians had declared her unable to bear the heat of a Theatre?—I knew no such thing, I only knew that Mr Hayne could not communicate with my daughter until she had concluded with Col B.

I think you said you lived in Keppel-street?—I did.

Does your daughter reside with you?—She does.

Has she no other residence?—No, not in reality.

Do you know No. 31, Henrietta-street, Covent-garden?—I do, that house was taken by my daughter, for me, and in my name, in 1822.

How long has it continued in your name?—We have it now.

How comes it that you, who live in Keppel-street with your husband, also require a separate house in Henrietta-street?—When my daughter's first child became 12 months old, it was found necessary to take that house for the persons who had the care of it; my daughter occasionally visited the child, but the people in the house did not know that she was its mother.

Did she often visit that house?—She went there occasionally, but I should think never without me.

Who lives in that house at present?—Several persons reside there.

Is there a Mrs. Mason amongst them?—Yes; she lets the house now.

Your daughter's letters, when at Tunbridge, were, I suppose, directed to that house?—Some might, but I should rather think not.

Then, Mrs. Foote, you are not able to tell me the reason assigned to Mr. Hayne for Miss Foote's absence?—I am not; when we left town she was unwell.

May I ask when the presents, made by Mr. Hayne, began?—Not until after his engagement to make her his wife; a shawl, previously presented, was returned to Mr. Hayne, and my daughter never received any other present from him until after his subsequent engagement to marry her.

Were those presents considerable?—They were; I have endeavoured to ascertain the value of them, in consequence of the mis-statements in the Newspapers.

Mr. SCARLETT: O, you have! Then I must ask you a question, which I otherwise should not have thought of; pray, of what value are those presents estimated to be?—Between 800*l.* and 1,000*l.*

I wish to put one other question. You say, that after the unhappy denouement of the 29th of June, you and your daughter went to Marlborough?—We did.

Was Mr Hayne, in your opinion, attached to your daughter?—I was led to think so, from the circumstance of his having offered to make her his wife [a laugh].

Do you mean to say, that that was the only ground you had for supposing that he was attached to her?—Not that alone; certainly I might have heard of it, but I was not in Mr Hayne's company more than half a dozen times.

On your oath do you mean to swear that you could not from Mr. Hayne's manner, ascertain that he was violently attached to your daughter?—I could not.

Nor could you form an opinion from her manner that your daughter was devotedly attached to him?—I could not. She only saw him in my presence, and from their conduct I could form no such opinion. We came to town in one month after my daughter's accouchement, and the next day Mr. Hayne came to see us.

Your husband was not in town, you say, when you and your daughter visited Marlborough?—He was not.

Did he know of that visit?—I am sure he did not.

Now, Madam, will you venture to tell me, that, upon such a serious and important occasion, you, as a mother, omitted to consult your husband?—I certainly did not; I felt that my daughter's feelings were hurt, and that she was anxious to re[illegible] gross and false aspersions which had been cast upon it, it having been insinuated amongst other things, that she had received money from Mr. Hayne, to pay her debts. Under these circumstances I agreed to accompany her without consulting her father.

Then you mean to say that your only object was to stand well with Mr. Hayne?—Certainly, we had no notion of renewing the proposal of marriage.

Then if this be so, why did you allow your daughter to accept him as a suitor on the 29th of June, without at once telling him the real nature of her connection with Col. Berkeley?—Because he pressed his suit so eagerly that we had not then time, and the next day Col. Berkeley interfered; we had repeatedly written to Col. Berkeley on the subject before.

Mr. SCARLETT: You need not, Madam, tell us what passed between you and Col. Berkeley, as you are probably aware that it is not evidence.—Mrs Foote: Perhaps not, Sir, but it is still sufficient to explain the cause of the delay with which you find fault. Besides, Mr. Hayne urged, that after having waited for six months, he was entitled to an answer.

You saw all your daughter's letters?—I did.

And you approved of them?—I did.

Perhaps her father approved of them also?—No, because he never saw them.

Now madam, do you not think that the letter requesting the interview at Marlborough calculated to impress this young man with an idea that the lady was passionately fond of him?—No, I think it calculated to shew that she was anxious to free herself from undeserved imputations.

You have said that Mr Hayne accompanied you & your daughter to Vauxhall in his mother's coach, did it not strike you as somewhat singular, that if his mother was reconciled to the connection she did not visit you?—No. Mr Hayne said at Marlborough that he was determined to tell all to his mother, and when I saw the carriage, I thought she might be reconciled to her son's wishes, even though she disliked the connection under all its circumstances, as they had been represented to her, added to the fact of my daughter's being an actress.

Do you know when Mr. Hayne left school?—I do not, but I heard he had been at Paris some time, and understood from himself that he had led a town life for three or four years.

Mr SCARLETT here stated that the defendant had attained the age of twenty-one in September, 1823.

We have heard that your daughter went frequently to Berkeley Castle, may I ask who accompanied her?—Either myself or my husband, and sometimes both, with another lady.

When were you last there?—We were there in February last.

How long did you remain?—We staid a fortnight, we then came to Town, and proceeded to Tunbridge Wells.

When were you there before?—We visited there at the previous Christmas, at Colonel Berkeley's request, as it was to celebrate his birth day.

When were you there before that?—In September; we always visited there at that period of the year, we staid the whole month. Miss Foote was delivered of her first child on the 9th of April, 1821, and of her second child on the 2d June, 1821. I knew she was pregnant of her second child, but I knew not of her first pregnancy until within two months of her time. My husband did not know of it.

And so your daughter has been used ill by Colonel Berkeley?—Yes very ill.

And she shewed his letters promising her marriage?—Of course she did, in order to vindicate her character against the [illegible] calumnies with which it had been assailed.

Mr George Robins was then called, and having been sworn, he deposed as follows:—I am an auctioneer. On the 31st of August, Mr. Hayne came to my house, and said he wished to introduce himself to me, as he had understood I was the trustee appointed under the marriage settlement between him and Miss Foote; and that he had expected to meet Mr. Gill, Miss Foote's Solicitor, at my house by appointment. Shortly afterwards Mr. Gill came in, and received instructions from Mr. Hayne. Mr Hayne told me he had a large West India property, but suggested that it would be desirable to make the settlement out of English property. He said he had had a property of 197,000*l.* in the Court of Chancery, of which 100,000*l.* had been drawn out, and out of the remainder he would make his settlement. He then asked me what I thought would be a proper settlement for Miss Foote? I told him I could not presume to judge, but I had no doubt his own discretion would be the best guide. He then stated that he had thought of forty thousand pounds, and wished to know my opinion. My answer was, that I thought it exceedingly liberal. Mr. Gill then suggested that it would be expedient to make some provision for Miss Foote, in case of Mr. Hayne's death, and he then named 20,000*l.* He afterwards proceeded to make some very strong animadversions on Colonel Berkeley's conduct, for the seduction—[Here the witness was interrupted by Mr. SCARLETT]. However, he added, that on that subject his mind was quite at rest, for that he felt quite satisfied Miss Foote's mind was perfectly uncorrupted. On the Monday following the marriage was to have taken place, and I accordingly attended at Keppel-street to be present at the celebration of the ceremony, between 11 and 12 o'clock. I was quite certain it would have taken place. Miss Foote and her mother were there, but I did not see the bridemaid. Miss Foote was not altogether dressed as bride; she rather appeared to me as anxious for the arrival of the bridegroom before she should complete her dressing.

Cross-examined by Mr. SCARLETT: I am in some respect connected with Covent-garden Theatre, and with Drury-lane also. The occasion I have mentioned was the first time of my seeing Mr. Hayne. I suggested the propriety of having another trustee appointed on the part of Miss Foote, and for that purpose I named Mr. Platt, the Solicitor. I naturally felt great anxiety about Miss Foote, and subsequent to a disappointment; I felt as I am sure you would, Mr Scarlett, under similar circumstances, I caused to be published in the newspapers a paragraph announcing the intended nuptials of Mr Hayne and Miss Foote; this Miss Foote told me was with special request of Mr. Hayne.

Mr. George Gill was then called and examined: I was for many years managing clerk to Mr Platt, the solicitor; I had an interview with Mr. Robins, where I met Mr Hayne; he detailed to me the particular terms of a marriage settlement to be made on Miss Foote; he was to receive the dividends during his life time, then they were to come to her, in case she survived; then to the trustees for the benefit of the children; but in case of no children one half was to be at his disposal, the other half at her's; it was he that proposed that settlement; he appointed the hour of six o'clock at his own house on the following Friday to receive the settlement; I accordingly waited on him; Mr. William Carter, Mr Hayne's attorney in the present action, was sitting with him at the time; I delivered to him the draft of the settlement; he said it should be returned in an hour, in fact, that it should be at my own house as soon as myself; the draft was kept until about half-past eleven o'clock; he told me that the money was in the name of the Accountant-General of the Court of Chancery. On or about the 28th of Sept. I applied at Mr Scarlett's chambers to retain him. I found, upon inquiry of his clerk, that he had been retained.

Mr SCARLETT here interposed, and said—My Lord, I here not only to object, but to complain of this evidence. In the course of my experience, I have never known an instance of this kind before; in addition to this, my clerk has been subpœnaed on a *Duces tecum*.

The LORD CHIEF JUSTICE: I am clearly of opinion, Mr. Scarlett, that this is in the nature of a strictly confidential communication.

Cross-examined by Mr. ADOLPHUS—I had never seen Mr. Hayne before. I had seen Mrs. and Miss Foote, but had never seen Mr Foote. When the settlement was returned to me, it did not appear marked as if it had received the approval of any professional man. I have not seen Mr. Foote to-day, but I understand he is here. I proposed that the sum of 1,150*l.*, due to Mr Hayne, should be deposited to the credit of the present cause; this was done by authority of Mr. Foote, but Miss Foote knew of it. Mr. Hayne requested that Mr. Best should be appointed trustee.

Robert Payne was then called: he said he was a clerk in *The Morning Post* Office. A letter had been received at their Office for insertion from Mr Hayne, bearing date 16th October.—Mr. Roden, clerk in the Office of another Daily Paper, proved the receipt of a similar letter of the same date.

Mr. BROUGHAM cross-examined both these witnesses, with a view to prove that this letter had been sent in answer to a paragraph which had appeared in their respective papers, but neither could speak to their recollection of any such paragraph.

Mr Hayne's letter was then read, the hand-writing of which was proved to be that of the defendant by Mrs. Foote.

The following is a copy:—

"SIR—It never was my intention to have troubled the public with any circumstances which have taken place between Miss Foote and myself, had I not felt something was due to truth, in the contradiction of those paragraphs, which made it necessary my Attorney should do, in your columns of yesterday. There I had hoped the matter would have rested until the action Miss Foote has thought proper to commence developed every thing; but the notice taken of it in your Paper of this morning, compels me, reluctantly, to put the public in possession of facts which I think, will justify my conduct, intending to leave my powers of contradicting such statements to the proper time and place. Delicacy to the Lady would almost silence me, did I not feel and know it so little attended to by, or heeded on her part.

"But to the point—I was not aware, when I made a proposal to Miss Foote, that she had ever been under the protection of Colonel Berkeley—her father and mother having always upheld (and I believed) her to be a paragon of virtue; and had not Colonel Berkeley, in the latter end of June last, in the presence of James [illegible], Esq. [illegible] and Thomas Best, Esq. (as my friend), owned her having had children by him, the youngest not then a month old, I should have been in ignorance of the facts until too late to retrieve my happiness.

"If I were to make every other circumstance public at this moment, I should not only be anticipating the defence I have at the approaching trial, but might rather increase the anxiety than 'relieve the minds of Miss Foote's friends.' My withers are unwrung.

"Now a word for Mr. Foote, who, under the plea of purchasing a paymastership, borrowed the sum of one thousand one hundred and fifty pounds from me. May I ask him (if he is in this country), to what purpose it has been appropriated? Being given to understand that the fear of being called upon to return it, has induced him to make a Continental tour.

"The mention of the above facts, 'out of the many,' will, I trust, induce the public to suspend their further opinion until the appeal made to the Court of King's Bench is decided. And in thus intruding upon their notice, I cannot but congratulate myself at my escape.

"I am, Sir, your obedient humble servant, "JOSEPH HAYNE.

"28, Upper Grosvenor Street, Oct 15, 1824."

The ATTORNEY-GENERAL: That is my case, my Lord.

Mr. SCARLETT: The day is now very far advanced, my Lord, and as I have a considerable quantity of letters to read, and as the trial may, in all probability, be protracted to an hour very inconvenient to your Lordship, perhaps this would be the most convenient period for an adjournment; for I should be sorry my Learned Friend should renew the attack, like a lion refreshed from his strength.

The LORD CHIEF JUSTICE: I think the cause had better proceed, there are many obvious reasons for doing so.

The ATTORNEY GENERAL: I shall not trouble your Lordship with any application for delay.

Mr. SCARLETT then rose to address the Jury on behalf of his client, Mr. Hayne. He thought that some consideration was certainly necessary to arrange the mass of evidence which his Learned Friend had selected, in order that it might be placed in a more perspicuous point of view before the Jury. He certainly could not congratulate himself upon the situation in which he was placed; for the Counsel for the defendant, in all cases of this description, in which a promise had been proved, had little more to do than to advance an argument, with a view to reduce the claim for damages made at the hands of a Jury. But in this case, he had something of a popular prejudice to contend [illegible] for it has been thought expedient, in the case of this lady, to make the public acquainted with all the circumstances of her story; and that the public attention had been greatly occupied with the transaction, was abundantly testified by the numbers who appeared in the Court to-day. He had to contend against a most popular actress, of whom it would be enough to say, that without derogating in the smallest degree from the talents of his Learned Friend, if the forms of our Courts would allow her to plead in person, her appeal would have an infinitely stronger effect upon the Jury than even that of her own very skilful and eloquent advocate. She was a young lady full of beauty, and the public voice has gone forth in her favour as a most deserving public favourite. It was therefore no easy matter to come to the consideration of this question with an unbiassed mind, and were he to allow himself to entertain an opinion upon a question affecting the administration of justice, he frankly confessed he could not avoid feeling deeply interested for a young lady of so much merit. Again—This case had been got up with considerable skill. Amongst all her accomplishments and delightful talents, this young lady possessed the singular faculty of copying all her love letters, in consequence of which she had this advantage over her adversary, that whereas she could possess her Counsel of every document which it might be important to have read; the chance, ten thousand to one, that the defendant could not produce a single one. Therefore it was that his Learned Friend might be said, as the lawyers would call it, to be much better instructed than he was on the present occasion. Again, he must object to the general tone and manner of his Learned Friend's statement. He had introduced to the compassion of the Jury, and also what he called their justice, the case of a lady which he wished to make appear calculated to excite the deepest feelings & interest, although she was surrounded by circumstances which, in Courts of Justice at least, they may be sometimes palliated, have ever been held deserving of reprobation. If to her numerous charms & fascinating accomplishments, this young lady united all the virtues and all the chastity which adorned the female character, his Learned Friend could not have described her with more glowing ardour, fervent zeal, or apparent devotion. Now there was one other circumstance in his Learned Friend's address, which the Jury might have passed over without notice, but which it was fitted he should call to their attention. The Jury could not fail to have observed, that the most severe part of his Learned Friend's address was levelled, not at Mr. Hayne, but at another person, and that person was Colonel Berkeley. Indeed, so pointed were the remarks of his Learned Friend to the Jury in a considerable portion of his address, that he doubted whether Mr. Hayne was his client, or whether he was called upon to defend Colonel Berkeley. The Jury would naturally enough inquire why Miss Foote, who had been seduced by Colonel Berkeley—who had borne him two children—whose reputation had been blasted, and whose fair fame had been ruined by him—and who, in addition to this, had received from him a promise of marriage—why did she not seek from that individual the reparation to which indeed she was entitled? Why should she select for her sacrifice a young man who had been little more than twenty-one years of age when he was introduced to her? Why not fasten upon the experienced and heartless designing seducer, instead of a thoughtless, foolish, & inexperienced young man? If Miss Foote was really desirous, and desirous only of reparation, surely she could have selected a much better victim. He really knew not why, for there was a class of men in the community who seemed born for no other purpose than to be plundered by the rest of mankind. It was painful [illegible], obliged to defend one's client at the expence of [illegible] but when he acquainted the Jury that it was not merely Mr. Hayne but his friends and family whom he had to protect on the present occasion, he would not be overstepping his duty in representing his client, who had been already bound and placed on the altar, and whom his Learned Friend invited the Court and the Jury to assist in cutting up [a laugh]. He knew there were some persons in the world, and perhaps some who heard him, who thought that Mr Hayne having spent 100,000l in the course of eight months, the remaining 87,000l. ought, as a matter of course, to fall into the pockets of adventurers. In fact, that he was the natural object of their pursuit—if he went to the theatre, it was only for the purpose of having his pocket picked, if to a fight, to lose his wager; to a horse race, to be cheated, and if he should have the misfortune to form a connexion with a woman, the only possible object he could have in view would be to share as much money as possible abstracted from his pockets. If the Jury would regard him as Miss Foote did, they would only regard his client as a victim, and would readily assist at the sacrifice, but he trusted the Jury would not allow the popularity of the lady, or the activity that had been used out of doors, to influence their minds to give the plaintiff one farthing more than other parties similarly situated, but with much more favourable circumstances, had a right to expect. Now let them look at the case, as his Learned Friend had put it. It appeared that Mr Hayne became of age in the year 1822, having accidentally become acquainted with Mr. Foote, an invitation of an introduction to Miss Foote is the consequence; the introduction ripens into an attachment; the attachment soon after grows into a proposal of marriage. At this very period Mr. Foote's daughter is with child by another man, and to that man's house she repairs to spend the Christmas. Now mark. So scrupulous is Mrs Foote, that she would not allow her daughter to commit a single *faux pas* out of her presence, and consequently, either she or her husband, sometimes both, but always one, accompanied the daughter to Berkeley Castle. When the proposal of marriage was put to the plaintiff, it was put off, on the ground that some arrangement was pending with Colonel Berkeley. Meanwhile, the good mother and daughter assumed the travelling name of Forbes, do not return to town until the 24th of June, on the 28th the promise of marriage is made by the defendant to the plaintiff, and that too in the presence of the good mother. This was the case presented by his Learned Friend, but, in order to render intelligible the case which he meant to submit to their consideration, he must recall their attention to the early period of this transaction, for on proof he meant to rest his case, and by proof, and proof alone, Mr. Hayne must stand or fall. In the *very first interview* with Mr. Foote, it would seem, that he thought Mr. Hayne a most excellent man, much too desirable, when once hooked, to be let loose—he accordingly brought him to his daughter. They had a private box at Drury Lane Theatre, and here they had frequent opportunities of meeting. In addition to her natural accomplishments, the circumstance of being on the stage was calculated to catch the fancy of a very young man. Miss Foote had already had two children—she was pregnant of her third, it was not therefore too much to suppose that she knew something of mankind as well as of womankind. The proposition of marriage could not at that period have been accepted with common decency—for if it had, the probability was, that her bridal night would also have been the night of her delivery. However, it now appeared that she went on a visit to Berkeley Castle; the circumstance was concealed from Mr. Hayne; Miss Foote was represented to be labouring under a pulmonary complaint; *the good Mamma was apprehensive of consumption*, but Mr. Hayne was told, that all he had to do was to write to Keppel-street, or direct his letter to the Post-office, Winchester; his letter was sure to be received, for Miss Foote was travelling in the country, merely for the benefit of her health. Now, of the character of the letters, which he meant to lay before them, he should proceed to give a specimen. The Learned Gentleman then read copious extracts from the letters of Mr. Foote to Mr. Hayne, which will be found in another part of our columns. In the progress of the reading the Learned Counsel was interrupted by—

The ATTORNEY GENERAL, who said, he presumed his Learned Friend was prepared to prove that these letters had been written by the authority of Miss Foote, otherwise they were not admissible as evidence against her.

Mr. SCARLETT: My Learned Friend has put in three letters from Mr. Hayne, I presume I am entitled to put in the answers.

The ATTORNEY GENERAL: Yes, certainly, to those individual letters.

Mr. SCARLETT: My object is to shew a system of deceit practised by the whole family.

The ATTORNEY GENERAL. Yes; but you must bring home the deceit to my client.

The LORD CHIEF JUSTICE: We have it in evidence that some delay took place in giving an answer to the defendant's proposal of marriage, on account of the pending negociation with Colonel Berkeley. I therefore think that it is competent to the defendant to prove that the cause assigned by the plaintiff was not the true one.

Mr SCARLETT then proceeded in his address. He thanked his Learned Friend for the interruption, this circumstance proves the manner in which the case had been got up. If Miss Foote had not given authority, it was competent to his Learned Friends to have called the father to have said so; but they had not ventured to place him in the box. He should have liked to have asked him a few questions. He should wish to have known from him, whether he had ever made a corrupt bargain with Colonel Berkeley for the sale of his daughter's honour? He could not tell what would have been the answer. What if he confessed? But, at all events, it was a case not improbable, from the facts, and the [illegible] that any part of the father's conduct should be placed before them. Mr. S. then proceeded to comment upon the correspondence. In one letter, she is represented by her father as likely to make the most amiable and excellent of wives. In another she is visiting her country cousins; but does any man suppose that it was the intention of Miss Foote to communicate to Mr. Hayne that she was the mother of children? Her father and mother say it was; this he found it hard to believe, but at all events, if it was intended, he was sure the disclosure would not take place until Miss Foote had placed Mr Hayne like one of those animals fastened to the stake, ready to fall into her mouth. She found that Mr. Hayne's affections had been deeply engaged, for the Jury might depend upon it, that if there be any faculty or soul in woman, she is able at 25 to learn whether a man is in love with her, and surely a lady of Miss Foote's accomplishments, accustomed from her childhood to depict the strongest passions delineated by the ablest writers, she of all her sex was the most likely to discover whether she had inspired a passion in the object of her affections. No doubt, she had found a period had arrived to Colonel Berkeley's love, and considering the peculiar situation in which she stood, perhaps she thought it was full time to look out for another protector. Was it new in the history of women that they had misled the judgments of men? Was the Jury ignorant of the influence of their charms? A prudent man should avoid the trial which, perhaps, the strongest man was not able to avoid. Nay, if his Learned Friend himself, advanced as he was, not in age, but experience [a laugh], had been subjected to similar temptation, he did not say he would give a promise of marriage, but he greatly feared he would make a fool of himself [much laughing]. If in this embarrassing situation his Learned Friend should apply to him for advice, he should remind him of the course prescribed by an illustrious poet, once more familiar to his Learned Friend than now; he would recall to his recollection that beautiful passage in the Odyssey, where Ulysses, wandering over the seas in search of his long-lost and beloved Ithaca, exposed to every peril, surrounded by every danger, fears most of all the bewitching influence of the Syrens, [illegible] *the crew* to be fastened to the masts, with *faces* averted *from* the island, lest they might fall a prey to their charms. Miss Foote well knew the ascendancy of her powers, and was determined to pursue her object, even though it could only be accomplished at the price of the fame and honour of the defendant. It was *very* strange, that in all Mr Hayne's letters there was not one strong expression of attachment, but on the part of the Lady the most ardent *feelings* were poured forth; and then, when she wished to throw out fresh bait, she tried an experiment on his feelings, and drops the correspondence for a week; this was very skilful. Here the consummate actress was displayed. For aught he knew, she had been performing *Juliet* in the country, to her mother's *Romeo* [a laugh], he begged pardon, he meant her father's *Romeo*. But, even in the first, perhaps he would not be quite wrong; for now-a-days the ladies undertook to fill the characters formerly assigned to gentlemen. However, he was sure that conning over lessons of virtue in the Theatre was not the best system of morality, for, however sublime those splendid creations, which have immortalised our great dramatist, there was no man, who heard him, who believed that the study of *Juliet* was the best commencement of a young lady's education. Consummate skill there appeared in this woman's conduct. At length they came to town, and then another scene took place, which would require great powers to describe. She procured a bond from Colonel Berkeley, but in this bond no arrangement is made respecting the children—they are surrendered. In the remaining part of this case, he saw nothing to commend in the conduct of Mr. Hayne. No man could ask of him as his advocate to defend him for telling a young woman "I will marry you to-morrow, but I will not come." All that he could urge in his behalf, was, the struggle of a young man, with violent passions, in which he had found himself engaged, from which he was unable to extricate himself, until, in the absence of the cause of his attachment, his better judgment was allowed its full exercise. This artful woman well knew what stuff a man was made of, and unless she had a feeling very different from that which his Learned Friend had imputed to her, she would have said to this young man, "I perceive your condition, and I pity you, you have done homage to my charms, and can I think of involving you in all the miseries which must flow from a connection with me? No, I can go back to the theatres, they are both ready to receive me, I can maintain with splendour my present position, my relation to Colonel Berkeley cannot prejudice my public character, but I cannot consent to sacrifice the honour and happiness of a man whose affections are fixed on me, all my passions must now be either of a sensual or mercenary nature." How shallow is the pretence for supposing that, because Mr. Hayne had gone to Vauxhall with this lady in his mother's coach, she had, therefore, assented to the match? Did Miss Foote believe that Mrs Hayne was even acquainted with the circumstance of her coach having conveyed her? If she deserved the character which had been given her, she would have said, you have placed me in a situation of disgrace, and I call upon you to relieve me from it by introducing me to your mother. Why, what was the inference which the Jury must draw from the whole transaction? Why, nothing more than this—that here was an actress, tainted in her private character, and tarnished in her reputation, endeavouring to make the best match she could with a man of money. All she sought for was a pecuniary provision to make her comfortable for the remainder of her life. Now, if a young woman comes into a Court of Justice seeking reparation, and can lend her evidence to sustain the charge of injury, if she can prove that she is the victim of the seduction, that her peace of mind has been ruined, and all her future hopes blasted by the abandonment, she, indeed, makes out a case that would justify her in asking for a liberal compensation. But if her object being merely pecuniary—if passion and feeling have no share in the connection—if her sole aim be to extract from the pockets of a young man all she can obtain—what compensation, he would ask, could they afford her, unless they were disposed to lend themselves to the support of a tainted character, and thought that her ruined reputation was entitled to kindly feelings, and tender sympathies? What consideration can they have for the present plaintiff, unless they wished to exalt her above her sex, and in pursuit of that feeling, should determine that that is commendable in her which would degrade any other woman. His Learned Friend had said, that he asked for compensation upon no romantic ground; he did not even pretend that his client claimed reparation for that bittered calamity of the female heart—disappointed love. She merely wanted atonement for the rank and station she had lost. And what was her loss? In the first place the Jury must consider the chance of happiness in a matrimonial contract. If so, what chance of happiness could Miss Foote promise herself, after the first gratification of passion? Is it possible that a man could be happy, married to a woman under such circumstances, with a woman who tells him that if she cannot make a better arrangement with Col Berkeley—and yet his boyish judgment disabled him from seeing the folly of such a conditioned promise—again, he would ask, what prospect of happiness could any man have with a woman who would consent to surrender her own children, without even stipulating ever to see them again, the one not a month old, when she left it, the other three years of age? Yet these she abandoned without the slightest arrangement for ever beholding them again. He could not tell what might be the feelings of other men; but, if speaking for himself, he could ever degrade himself so low as to have the finger of scorn pointed at him, if Colonel Berkeley, or any other Colonel in Europe could prevail upon her to accede to a separation from her own offspring, from that moment, he would turn away from her with disgust. But the whole character of the transaction was too strongly marked to be mistaken, it was a mere business of money—and if she could not make matrimony of it, she was determined to make a matter of money of it [a laugh]. Who ever heard before of a young lady preserving copies of her love letters? The thing smells too strongly. The solution of it is, the lady wanted to get the settlement of 40,000l, and in case of separation which must have taken place six months after marriage, it was impossible it could have lasted longer, to have had an allowance equivalent to the settlement. He could assure the Jury, that in a case where a young woman had been justly represented as deceived by a violated promise, it was a painful thing to him, and he would decline it, if possible, to oppose her demand for compensation. It was by no means grateful to him to be obliged to say those things of Miss Foote; but when he found the public feeling much excited, and this feeling not founded upon a desire to uphold virtue, but to procure a sum of money for a favourite actress, or to make an experiment, as Doctors would say, upon beings of an inferior nature, he then stood forward fearlessly, because he thought it unbecoming in a Court of Justice to lend itself to any such feeling. Let the Jury then forget that this Lady was an actress, except so far as was necessary to remind them how far her acquaintance with human nature had enabled her to practice upon the credulity of his client. Let *them not* be disturbed by any apprehension of pecuniary injury to the lady; for they might safely depend on it, her next benefit at Covent Garden would be the best she ever had in her life. The Jury might think perhaps that she ought to be contented with what she and her father had already got; her father had received 1150l, she herself had received 1000l, in addition to a shawl, of which he did not know the value, although, no doubt, it had been appraised by her friend, Mr Robins; yet not satisfied with all this, she has the face to come before the Jury, and ask for ten or twenty thousand pounds more; and, who is the person that does all this? this lady is an actress, this actress is Miss Foote. Be it remembered, that the exposure relative to Colonel Berkeley, proceeded entire from her own Counsel—they maintain they have a promise of marriage from that gentleman; if so, they had no excuse for not proceeding against the man who had first seduced, then promised marriage, and then violated his promise. But did the Jury believe, that if any such promise was in existence, a gentleman of 25,000l. a year, a man of known character,—he begged pardon, he meant a man whose property was known, would have been allowed to escape, if such a promise could be proved. For his part he utterly disbelieved it, instead of this they fastened upon a man, whom, notwithstanding all his fortune, he would call unfortunate, and who had only been saved from the last misfortune by the energy and perseverance of his friends. Had he been allowed to pursue his foolish passion, he would have heaped ruin and misery on himself and his family. As for Miss Foote, unless her sole object was money, she was most happy to escaping from the match; no woman could be happy with a dishonoured husband. He begged pardon for having detained them so long, he should not have an opportunity to address them again, but he intreated them to look at the case as it deserved, as entirely a question of pounds, shillings, and pence, which, in fact, seemed to be the original object of the parties who now called upon the Jury to assist in cutting up the victim. He trusted the Jury would consider this case as any other in which a woman appeared before them whose character had been blasted, whose fame had been tarnished, and whose honour had been betrayed by father and mother. Under all the circumstances, he was sure they would consider it a case which did not demand damages at the hands of any Jury.

The following evidence was then called:—

[illegible] examined.—I am acquainted with all the parties. I know Mr Hayne's mother extremely well; she was in town in September last. I was present at an interview between her and her son.

The ATTORNEY-GENERAL objected to receiving any evidence respecting an interview between Mr. Hayne and his mother.

Mr. SCARLETT: Did his mother approve of the marriage of Mr. Hayne with Miss Foote?

The ATTORNEY-GENERAL: That question is bad in substance, and notoriously bad in form.

Examination continued.—I was never present at any representation made by Mr. or Mrs Foote to Mr Hayne of their daughter. Mr Foote made a communication to me respecting his daughter about three months since; it was said that the match was broken off.

A letter was then put in and read, stating that the sum of 1,150l., given by Mr. Hayne to Mrs. Foote to purchase the situation of paymaster in the army, had been invested in Exchequer bills, and would be deposited at a banker's, subject to any damages or costs which might be recovered by Miss Foote in her action against Mr. Hayne.

This was the case for the defendant.

The ATTORNEY GENERAL then rose to reply. He trusted that notwithstanding the length to which the trial had gone, and although the patience of the Jury must have been considerably exhausted, yet considering how much his client had at stake, how much her character had been assailed by the speech of Mr. Hayne's Counsel, they would allow him a patient hearing whilst he made a few remarks, not upon the evidence which they had adduced, for he did not feel that that required a reply, but in answer to those observations which Mr Scarlett had been instructed by his client, Mr. Hayne, to offer to the prejudice of Miss Foote. He begged leave, in the first instance, to direct their attention to the extraordinary course which Mr. Scarlett had pursued from his own brief. For could it be believed that Mr Hayne would have instructed his Counsel to have represented him as an extraordinary driveller and idiot? If so, it was an instance which clearly contradicted the statement of Mr. Scarlett, that Mr. H was the simpleton which he wished to represent him. If such were Mr. Hayne's instructions, they proved that he had a most steady view to his own interests, and proved, that to promote them, he was ready to sacrifice his own character and honour. But was there any thing in the letters of Mr. Hayne to shew that he was not fully conscious of the consequences of his conduct, and who is this Mr. Hayne? It is true he is a young man, but he was brought up at Eton, where, the Jury must know, from their experience, that young men of 17 or 18 years of age acquire more knowledge of the world than men much more grown up acquire at other seminaries. From this he was transferred, with a view to inform him well of the affairs of mankind, to the best possible school. From Eton he went to Paris, and spent the three or four succeeding years in that metropolis, yet Mr Scarlett would represent him as a most easy dupe. After his return from the continent, where did he take up his abode? Did he retire into the country, and live remote from society? Quite the reverse. His ordinary residence was at some fashionable hotel at the West End of the Town. He selected for his intimate associate and friend Mr Best, than whom no man living was better acquainted with the details of this town, and yet he is represented by his Counsel as an unsophisticated simpleton. Look at the course he pursues in his courtship from day to day up to the very hour almost appointed for the very consummation of the act, and mark again his caution and deliberation! No renewal of his promise of marriage, his whole attention being engrossed with the arrangements relative to the children, and until that last link is severed which united Miss Foote to Col B, he would not renew or involve himself in fresh promises. Was it not amazing, then, that Mr Hayne should prefer being represented so low in the scale of human beings in order to save his pocket from the consequences of his conduct? Oh, forsooth, said Mr Scarlett, resistance to the match did not proceed from Mr Hayne, but from his mother and sister, it might be, that his mother was adverse, but could they have been of that disgraceful Bacchanalian party, where the doors were locked, and he himself reduced to the lowest state of intoxication? Could you suppose that they were the instruments who accomplished such an act? Or rather, was it not another and a very different class of persons by whom he was surrounded, actuated by the base and infamous motives of sharing his money? Let them look at the case, as regarded Colonel Berkeley. Oh, said Mr. Scarlett, you it was that introduced Colonel Berkeley, you made the attack, but could the Jury forget the paragraph in which Mr Hayne accuses Miss Foote of being the mother of Colonel Berkeley's children; and in the face of such evidence, has he the audacity to come forward this day, and through his Counsel charge Miss Foote of volunteering the accusation? The fact was, Miss Foote was driven to it. When a Lady comes into Court with a case of this description, her whole life and character is open to attack, and when Mr Foote is commented on for representing his daughter as an amiable woman, likely to make a prudent and respectable wife, he would boldly challenge any, then, to point out a single act of levity or irregularity, except her unfortunate connection with Colonel Berkeley—that was a subject which ought rather to excite compassion than censure—she had been seduced by a promise of marriage, that promise had been reiterated over and over again to Mr Hayne; and he could not see why Mr Scarlett should have introduced the subject unless for the purpose of declaring his belief that no such promise was in existence. Mrs. Foote had established that promise under the solemn sanction of an oath, and if they were able to disprove it, they would have called Colonel Berkeley for the purpose. Mr. Hayne, therefore, could not now turn round and say, he did not believe it, when he omitted calling the only witness who could disprove it. He repeated this again—her connection with Colonel Berkeley was a case of compassion, for five years had she remained firmly attached to him without any mercenary motive, and it was only on the birth of her second child, foreseeing the evil consequences to herself and her offspring, that she came to the resolution of separating. Then she was represented by Mr Scarlett as a woman without a heart, or the common feelings of human nature, because she consented to separate from her children. Why, the best thing that could have been done for them was to have thrown on Col B., for surely it could never be believed that he would withhold his consent from the mother to visit her own offspring. With respect to the evidence adduced on the other side, unless the learned Judge differed, he confessed he did not think it of the least influence. But let him remind the Jury of the harshness of the inference attempted to be drawn on the other side. A set of letters had been read, of which Miss Foote was not the author, nor was the least proof adduced that she had even known of their existence, and yet her claims were to be reduced to nothing, because of the imprudence of a third party, and after all, what was the effect of those letters? It was made a subject of reproach to Mr Foote that he had not communicated to Mr. Hayne the nature of Miss Foote's connection with Colonel Berkeley; but the Jury must see that in common honour he could not have done so. They would remember that a negociation had been going on with Colonel Berkeley respecting a promise of marriage; during that period Miss Foote had hoped, with diminished confidence he would admit, as the period approached to its termination, that Col Berkeley would have fulfilled his pledge. She could not have believed he would have been so unmindful of his honour as to have violated a solemn and sacred engagement. But if Mr Foote had mentioned the circumstance, and if Colonel Berkeley had fulfilled his pledge, what would he not have had a right to say to that man who had made disclosures affecting the honour of his wife, and involving the happiness of his children; that was full explanation of the conduct of Mr. Foote. It was his duty to be silent, perhaps, in the course he pursued, he did not exercise the soundest possible discretion; but let not Miss Foote be held responsible for another's indiscretion. After the 9d of June, all hope was removed of Colonel Berkeley's performing his promise, and from that day no letter was written by Mr. Foote to Mr. Hayne. His Learned Friend had met this case, as he did all cases, with great adroitness, great ingenuity, and extraordinary eloquence. he had, he might say, all the common places at his finger's ends adapted to every imaginable case that could come into a court of justice: but the Jury, he had no doubt, would throw overboard that speech, in order that they might the more dispassionately consider the nature of the evidence. It had been asked triumphantly, and in several parts of Mr Scarlett's speech, why it was that Miss Foote had not proceeded against Col. Berkeley? But was it not clear that such a course was rendered impossible by the introduction of Mr Hayne? Was it the fault of Miss Foote that she was beautiful and amiable? Was she to be punished, because, wherever she went, she could not avoid producing an impression in men's hearts? And who was it that renewed the correspondence? Mr. Hayne himself! and in terms cautious, guarded, and distinct: in fact his letters were any thing but the production of a man such as his Counsel would represent him. he that goes off suddenly into the country, and without assigning any possible reason, takes no notice whatever of the lady for six or seven days. Was such conduct as this to be tolerated? or did his learned *friend* suppose that the understandings of the Jury could be so thwarted or blinded as to be unable to understand the real nature of the case. The fact was, when Mr Hayne was in the country, and his judgment was allowed its own proper exercise, he renewed his promises until they were as suddenly broken off by the intervention of those friends, to whom he had already alluded. Under these circumstances his persecuted client had had no alternative, but to resort to a jury of her country. Calamities enough, God knows, she had endured, without those which had been that day so unsparingly passed upon her by Mr. Hayne's counsel. He therefore felt the most perfect confidence, that the Jury would do her that justice to which she was entitled, and give her substantial reparation for the loss she had sustained.

The LORD CHIEF JUSTICE then summed up. His Lordship said, that it was to the facts of this case that he should shortly direct the Jury's attention. It appeared from the 24th letter which had been read that the defendant in it made a formal proposal of marriage to the plaintiff. That proposal was not accepted, and it was for the Jury to judge how far the account given of the reasons for not then accepting the proposal should weigh with them. The reason stated was the lady's engagement with Colonel Berkeley; but it was manifest that the real cause was the then state of the plaintiff's health, she being then in a state of pregnancy. It appears by the letter referred to by Mr. Foote, that the plaintiff came to town on June 23, and on her arrival she received the visits of the defendant, who then again makes a proposal of marriage, which the plaintiff accepts. But the defendant, when informed of the birth of two children, broke off the connection. Had he never renewed it, he, the Lord Chief Justice, was bound to tell the Jury he would have been fully justified in doing so. When a man proposed marriage to a woman, in ignorance of her having had children by another man, and afterwards discovered such a circumstance, he was not bound to perform his promise. Had the matter stopped here, the amount of injury due to the plaintiff would have been easily estimated; but the intercourse was afterwards renewed, and renewed at the instance of the plaintiff. Early in July the plaintiff had addressed a letter to the defendant, a letter very well written certainly, in which she demanded an explanation, and expressed her readiness to receive his excuses. This led to a renewal of the matter, a correspondence took place, and the Jury must see from the import of several of the letters, that they express a desire to form a matrimonial connection. The plaintiff's connection with Colonel Berkeley was then put an end to, [illegible] that he was to provide for the two children the plaintiff had had by him, and to indemnify her for all the expence of their education, she undertaking to have no intercourse with them. The proposals of marriage were then formally agreed to, and the day fixed for September 6th. The Jury would remark, that the interval was very short; the preparations, however, were made, the marriage settlements drawn up, and the defendant took leave of the plaintiff on the Saturday evening. On the following day (Sunday) the plaintiff received a message, to say that she was not likely again to see the defendant, who would not return. It appears, that after leaving the plaintiff, some of his friends induced him to drink, and carried him off in a state of intoxication. Had the promise of marriage been broken under such circumstances, after the defendant had been informed of the plaintiff's having had a child, she would have been entitled to receive some compensation. The intercourse was again renewed, in consequence of letters written by the plaintiff. The defendant again fixed a day for the marriage; when his last letter was received, breaking off the marriage in anger. From the evidence on both sides, it was plain that there was, on the part of the defendant's friends, a great aversion to the marriage, the prospect of which gave great uneasiness to them; and it appeared that he had been prevented fulfilling his promise by their interference. This was the case on the plaintiff's shewing, and it was not altered by any thing which the defendant had said. He was a young man, considerably younger, indeed, than the plaintiff. He was a young man, however, of considerable wealth. His presents to the plaintiff had been liberal, and his kindness to her father very liberal. It appeared that he had advanced him about 1,100l. That the defendant was a young man of large property, perhaps 20,000l. a year, was not denied. Having thus laid an outline of the facts before the Jury, the Learned Judge said he should leave it to them to say to what sum she was entitled. The Jury were to reflect, that a woman, who had the misfortune to be seduced, and had lived with another man, could never come into a Court of Justice to ask the same compensation as a woman of unblemished reputation. There was one fact worthy of the Jury's attention, relative to this point. After the first proposal of marriage from the defendant, the plaintiff had gone to Berkeley Castle, and continued to live [illegible]. The Jury must also take into consideration the profession the plaintiff was of, which should have some weight with them. They would take the whole case into their careful consideration, and be guided in their verdict by temperance and discretion.

The Jury then talked over the matter a few minutes in their own box—when, finding they could not agree in their verdict, they retired. After being absent about ten minutes, they returned, and pronounced a verdict for the plaintiff—Damages,

THREE THOUSAND POUNDS.

As the verdict was pronounced, there was a momentary expression of approbation in the Court, but it was not general, and was instantly checked by the voice of the officer. The verdict was delivered about twenty five minutes past eight. The Court was crowded to the very last, many gentlemen and more than one lady, having sat out the whole long trial of [illegible] hours, and had indeed been in Court some time before the trial commenced. A considerable number of persons were waiting outside to hear the verdict, and more than one person inquired of us, on our return, what the verdict had been.

The following are the letters read, both on behalf of the plaintiff and defendant, which we have not embodied in our Report, but which were given and alluded to in the Evidence:—

"Now, my dear Hayne, I hope you will understand me clearly, for I believe I have been both misunderstood and misrepresented to you, but be assured I have no motive of self or interest whatever in my professions to you—quite the contrary, for although the resources of myself and family are but small, yet they are equal to all our wants, therefore neither I, nor any one belonging to me, desire or crave any one thing of you but your good opinion, your good wishes, and good friendship. For your kindness and your hospitality to me at Tixall I am much indebted to you, and shall be ever ready to acknowledge it.

"Now, my dear Hayne, to come to the point—I will boldly assert you have not one friend in the world who is more sincerely interested in your welfare than I am, for without having any claim on you, or any reason to expect it, you did in a most kind and friendly way invite me to your house; you entertained me like a Prince for five or six weeks, and I unfortunately see you involved in difficulties and dangers of a most [illegible] nature. At your age, my dear fellow, I well recollect that I was fully as effervescent and ——— as yourself, therefore it is that I truly and really sympathise with you, and if (mind what I say) there be or should be hereafter, any way whatever in which I can be rendered serviceable to you, by Heaven you may command me to the utmost of every mental and physical power possessed by, my dear Hayne,

"Yours most truly and faithfully,
"S. TOWNSEND FOOTE.

"P.S. This very day, as I was at Moore's (the Army man) in [illegible] street, Forster came into the shop (I was in the interior); I saw him, knew him, I also found he had ordered accoutrements &c. &c. of Moore, who asked me if I knew him, and my answer was [illegible] that nature [illegible]. Moore immediately ordered his shopman not to deliver or trust him a single article without the money down; thank God, I have done with that fellow at any rate.

"Now, my dear fellow, once more adieu. Be cautious, be quite circumspect, follow my advice (that is if you will allow me to advise), and I'll pledge myself we shall eventually get the better of this gang of thieves."

"MY DEAR HAYNE, "30th October.
"I had no opportunity before post time yesterday to receive from Mademoiselle Maria her particular reply as to your kind offer [illegible] from France; I now find her very economically disposed, [illegible] what she has heard of your unlimited order to Lewis for the dressing case, miniature, frame, &c., the lady is alarmed at what you [illegible], and the more particularly so, as she really wishes, and so it is [illegible], that you are to be repaid whatever the things may cost you. [illegible] condition, and also upon condition that you give an economical [illegible] an unlimited order, she will be infinitely obliged to you to procure for her—A large square black Chantilly lace veil, half a dozen pair white silk stockings, ditto of white kid gloves, [illegible]."

[No 6.]—(FROM MR SAMUEL TOWNSEND FOOTE.)
"All my little females (as Mac says) desire to be most kindly remembered to you. Be assured you rank high in all their estimation— sorry to say. Mademoiselle [illegible] either to perform, or even to go to the Theatre [illegible] when in town, annoyed both her and her [illegible] that 'old papa' is on the spot, their minds are [illegible] now we all intend to occupy your box at Drury Lane, and shall [illegible] were with us.

"I have every fair prospect of being appointed to one of the new regiments, the 94th or 95th, and of eventually [illegible] into one of the regiments of Guards, which is my object, [illegible] which I will more particularly explain to you on Monday [illegible] arrival, and [illegible] look forward with [illegible] in the mean time, God bless you, my dear fellow, and [illegible] truly your sincere friend, "[illegible] FOOTE."

[No 9.]—"This morning I received yours [illegible] very kindly seemed to be alarmed by what [illegible] daughter's health, but you need to be [illegible] the heated [illegible] of the [illegible]. The tree and her physician says she must [illegible] present, and must change to quiet and country air. [illegible] at Mrs. [illegible] there on Monday I will [illegible] at that time, and then you can (that is if you like it) [illegible] all the ladies [illegible] half an hour before dinner, and I shall only say they will all be very happy to see you."

[No 10.]—"Now, my dear Hayne, I must conclude, but before I do, long as my letter already is, I must tell you that I have never been [illegible] place since I came up, but I have passed every evening at [illegible] quiet [illegible] and therefore as [illegible] yesterday, [illegible] for us all to go to your box this evening at Drury Lane, [illegible] sorry that my dearest Mademoiselle [illegible] this evening that I am [illegible] and if so, her mother and Miss [illegible] stay at home with her, [illegible] will be all alone [illegible] shall know [illegible] letter [illegible] that will be my last until we have the pleasure of seeing you amongst us."

[No 11.]—"As I anticipated to you in my letter yesterday, my very dear Maria was not well enough to venture to Drury Lane last evening, but do not be alarmed, and suppose she is very [illegible] to me, that is not at all the case; it is merely her health, particularly her lungs, from her childhood, as the Count* well knows, are always extremely delicate, a pulmonary complaint, but not dangerous, thank God, although it makes her so exceedingly susceptible of colds, change of atmosphere, &c. that her physician says she must not act any more for some time, if at all, nor must she he says go into the heated and unwholesome air of any Theatre or public place whatever. In short, the Doctors advise her, as the most effectual remedy to go out of London entirely for three or four weeks, but on that measure, she and her 'little Mamma' and Miss Mason† have not resolved as yet what they may do; you will know when you get up amongst us. All this makes them rather triste of course, but I do all I can to console them, and keep up their spirits, &c."

[No 12.]—"I am such an old fashioned, fond foolish father, that, although fatigued most dreadfully by travelling all night, yet I did not halt upon the road, but came directly on, and got here a little after six o'clock. My daughter was quite delighted to see me, even at that unseasonable hour, and my wife also; at least I so flatter myself, but I am sorry to say neither of them are by any means so well as I could wish them to be, for, as I told you, B‡ has been in town, and has fretted and irritated them a good deal, of which you shall know more, when you come up."

[No. 16.]—"I wish mine was as easy on the subject of my dear Maria's health, but I am sorry to say, a letter from her poor little mother has made me quite uncomfortable. She says her lungs are still much affected, so much so, that her Physician interdicts her returning to town at the time proposed next week. The air is too keen for her, he says. In consequence of this, Mrs F is coming up (without her) to consult with me, and to arrange with the Proprietors of Covent garden, for the leave of absence expires in five or six days more. The Doctor says, instead of coming up to the East, she ought to go further down to the West, where the air (her native air too) is infinitely more mild than it is here. All this annoys my feelings exceedingly, as I have ever been most sensibly alarmed (from her extreme susceptibility of a pulmonary affliction) for fear of consumption, which God of his infinite mercy avert! for if I was to lose her, I should lose every thing in this world I must love and value, but I do not anticipate misfortunes, on the contrary, I indulge a hope that my next letter will convey more cheering intelligence on that head."

[No 18.]—"In my last letter from Mademoiselle, I am sorry to say she does not write in such spirits or good health as she did in a former. The reasons are no doubt the mother being so dangerously ill, for in danger she was, and I much fear it is not yet over, has preyed upon her feeling spirits and health, and in fact thrown her back again, so that now I can form no idea when she is likely to come up to town. All these conflicting circumstances, added to my constant attendance and uncertainty (as yet) of getting the sought for appointment, have actually made me ill too, and I am at this moment as nervous and as melancholy as an unbraced drum."

[No 19.]—"I must also trouble you, my dear Hayne, to send me the new gun you were so truly generous as to order for me, as Manton says he can do nothing with my old gun."

[No 20.]—"I shall be in town next month for a short time. Letters directed to Keppel street, (in our absence from London, will be sure to reach us, however we may move, and we shall always be happy to receive any communication you may feel inclined to favour us with."

[No 22.]—"I told you in my letter yesterday that Mrs. F was coming up to town to consult with me, with our town physician, and the best plan to be adopted relative to my dear Maria's health, also as to her engagement at Covent-garden, &c. &c. Mrs F got to Hounslow about five, and was here about half past six o'clock, but lo, and behold! when the servants came to unpack the carriage, they found the leather hind boot had been cut through, unbolted, and a box stolen out of it, containing Mrs. F's travelling apparel, &c &c &c &c besides; I am sorry to say a smaller box within side the great one, containing some valuable trinkets, and a beautiful set of pearl ornaments, most of them presents from most esteemed friends, and therefore valued by her, and by us all, indeed, far beyond their actual value, also some manuscripts, &c &c of the little lady's own writing, about which she is grieved exceedingly, now the actual value of the property lost is not inconsiderable, and in her estimation still more so. I have done every thing I possibly can with the Magistrates at Bow street for the recovery of it, but they give us no hopes, or very little indeed. It, of course, has kept me most busily employed all this day, and last night also. In fact I am now worn out, and my poor dear little [illegible] is so dreadfully vexed about it that it is impossible I can think [illegible] now, but in a few days, that is, after her grief has subsided and I have consoled and condoled her all in my power, then I will come [illegible] you.

"The little Mama tells me that Mademoiselle, although extremely relaxed, delicate and weak, is not in bad spirits, but susceptible beyond measure of every the least change of atmosphere. The physicians both say she must not risk the London air yet, and that the atmosphere of the Theatre would be death to her, therefore her acting again (for some time at any rate) is quite out of the question. By great care and the mild Western air and atmosphere, &c., and by the blessing of God, I trust and pray all will yet be well."

[No 23.]—"Be assured, my dear Hayne, I have not lately felt any disappointment more severely than that of not being with you at this particular time, and should certainly have been so, but for the provoking accident which poor little Mrs. F met with, and I really could not find it in my heart to leave her under such circumstances—in short, I felt that it would have been extremely unkind, and not like either a good father or a good husband, had I not staid with her & endeavour to 'pluck from her memory the rooted sorrow' (Shakespeare); for it is a most deeply-rooted sorrow with her to have lost so many pretty little elegant ornaments, &c &c &c., and most of them presents from her most esteemed and most valued friends. 'People' no doubt will say, why did she suffer them to be picked up where they were; but, alas, the Countess of St Germains (about a year ago) did the same thing with a whole set of diamonds, and lost them in the same way.

"Poor dear Mrs F (although a philosopher in general) has really and truly fretted herself ill about it, and this very morning I have been obliged to send for our Doctor to attend her, however to counterbalance this I have the consolation to tell you that by this post I have received a letter from my daughter, in which she says she feels herself better and slowly gaining strength, and that should she continue to do so she will as soon as enabled come up to town for a few days or a week, when (as she supposes you will be in town also) she will then be better prepared to make a reply to what you stated in your last letter but one. At present, as she very properly says, my health is so extremely delicate that I should consider it a want of delicacy of feeling were I to venture upon the subject more particularly. I must now, my dear Hayne, say adieu. When you return from Somersetshire, if you should wish me to come down, write to that effect and I shall be most happy to attend to the summons. In the mean time and ever believe to be very truly yours,
"S T FOOTE."

[No 26.]—"I am happy to inform you that on my arrival in the country last Thursday evening I found the little mama much better than when she left town, and Mademoiselle (la fille) so very much improved by the change of air and the quiet and regular hours of the country, that I really think I never knew her in better health, or saw her looking better than she does at this moment. They both desire their best remembrances to you, and they also request me very particularly to say to you, that they hope you are also taking care of your health, and not entering too freely into the late hours and constant dissipation of London. It is, I find, their intention to return to town about the last week in May, when or very soon after that period, I expect some definitive arrangement will be made, that I hope and trust will be such as to increase our friendship, &c. &c. and to convince you that the various devices and machinations which have been practised on you, in order to lessen and injure both me and my daughter in your esteem, have all been founded on envy and detraction—of this be assured, and be assured also, my dear Hayne, that there is no man existing who has more sincere and honest friendship for you than he who now subscribes himself,
"Most truly and faithfully yours, "S. T. FOOTE."

[No 28.]—"Quiet, regular exercise, and early hours, have done wonders for Mademoiselle—I never saw her looking better. To morrow, we are going to see some other country cousins in the neighbourhood of Southampton, but all letters directed to me at the Post-office, Winchester, will be sure to reach me, or to Keppel street, as John is still left there to take care of the house, &c. The ladies desire to be very particularly noticed to you by their best remembrances, &c., they also desire me to say, that when they return to town in June (only a month more) they shall hope to find you in high health, high spirits, and perfectly happy, in which hope no person can more cordially join than yours, my dear Hayne, most truly, "S T FOOTE."

[No 31.]—"I have just written an account of it to Mademoiselle, who I know will greatly feel and appreciate its kindness, for she has often said I cannot help liking Mr Hayne for his great kindness, &c. &c. to my father. I have had a letter from her this morning, and I am happy to tell you they are now both very well. What is said about you I cannot tell you now, but perhaps I may do so to-morrow—that is, if you will be kind enough (as you offered last night) to call here to-morrow, at or about three o'clock, in your cab (for I am afraid of the open air in a [illegible] as yet, and give me a ride for an hour, just to breathe a [illegible]."

[No. 33.]—"I am most happy to inform you, my dear fellow, that both little Mama, as well as Mademoiselle, are positively well. They desire their best regards, but, at the same time, insist upon my scolding you very much for your not writing oftener, and relieving them from their suspense and anxiety about your late accident."

[No. 34.]—"He did not know that Colonel B. was on the move for town, but that is generally the period that he comes to the metropolis for about two months. Depend on it Mademoiselle will be (as you allow she be) firm, and his being in town will not expedite her return to it."

[No 34.]—"This silence on your part we all think rather unkind of, and beg you will no longer keep us in suspense, as we intend to take a trip to the Isle of Wight in a day or two—that is, should the weather prove favourable for an aquatic excursion, which is recommended on the score of health, although, thank God, it is every day improving; yet there is still a [illegible] remains of the pulmonary affection. I perceived, my dear Hayne, that there was a degree of irritable impatience breaking out in your last letter, but do, pray, let me beg of you to calm down and to [illegible] all these sort of feelings, for time, which brings all things about, is flying about very fast."

[No 35.]—"The Ladies availed themselves of this fine morning, and took their departure about an hour ago. Mademoiselle left the enclosed for me to give to you. They were all pretty well, and I confidently hope and trust the country air, &c &c. will soon restore my very dear Maria."

[No 36.]—"I was duly favoured at Southampton with your's of Thursday last, and am truly sorry to find that you are annoyed by P——— or any other person or party on our account, but never [illegible]—all things, like water, will find its level, and that same gentleman may find as well as some others, that they have a very determined [illegible] to deal with (should circumstances require it) in your humble servant. Be assured, my dear Hayne, nothing would give us all greater pleasure than to have you with us in the way you wish, but we are really and truly so uncertain in our movements, because depending upon others, cousins and relations of all sorts. But should an occasion present itself in which it can be prudently accomplished, be assured your request shall not be lost sight of. As to that same Gentleman you mention being seen with any Duke or Dunn at the Opera, be assured, it neither surprises nor grieves any of us. No, and thank God for all his mercies (the end of the Covent garden season will release us from all trammels, and then should you retain the same sentiments, if you do not obtain one of the amiable tempered, most prudent and best of wives that ever fell to the lot of man, I shall be the most mistaken man that ever existed—write to me soon. Accept all our best wishes, &c., and believe me most truly, yours, "S T FOOTE.

"We are continually on the move, but I have arranged, that all letters addressed to me at the Post Office, Ryde, Isle of Wight, will be sure to reach me."

[No 37.]—"Pray, my dear Hayne, do not be uneasy or impatient; remember what my favorite author, Shakespear says; it is this 'The course of true love never yet did run even.' All will be well, depend on it. Remember that I told you, in a former letter, that the coming up to town of that long legged Gentleman would by no means expedite the return of Mademoiselle, but her return will be all in due time. If the managers should think proper to keep open all the summer we have nothing to do with that. The trammels I have before spoken of, and which Mrs F more particularly explained to you, will cease. I am determined, at the end, when Covent Garden Theatre has been accustomed to close, and that has been (I think) about the last week in June, or the first week or so in July, by which we shall be guided definitively. In short it will be so I am determined, and so are all my family. I think you told me you were going into the Lancers. I might have been gazetted F.M. of one of the new regiments, but they are all ordered for foreign service."

[No [illegible]]—"I have one moment before the Helmian will call for letters, to inform you that I just received a communication from Madame at Mademoiselle['s] [illegible] their intention to be in town either to-morrow or Saturday, and that on Sunday next or on Monday (should Sunday be inconvenient to you) they will be glad to see you there.

"In great haste, yours, dear Hayne, very faithfully,
"Keppel street, "S T FOOTE
"Answer this by return of post if you possibly can, just to say when we may expect the pleasure of seeing you."

"JUNE.
"In the first place, Hayne, allow me to assure you, that neither I nor any part of my family have the least feeling of anger, or any thing like it towards you. On the contrary, I shall never hesitate to acknowledge your kindness, your hospitality, and your most generous friendship, shewn to me upon so many occasions.

"I find that by some unaccountable misconception, or (as I suspect) misrepresentation, it is said that in the discussion on Wednesday last where we had its field of advocate, that I had borrowed of you 1100l for the use of my daughter, and that I had represented to you that she had been all tears and sighs, and the [illegible] knows what besides, for want of money to pay her debts.

"Now, not to mention a word of any thing that is in itself so shocking a reflection upon me, as well as upon her, that I cannot endure it, you must know; nay, you do know that no such thing ever took place, but on the contrary I always represented my daughter to you, and to every body else, as having too good an income from the Theatre, and being too economical, &c. ever to be placed in any situation of the kind before alluded to. Nay, no longer ago than when Mr Wm Carter and myself dined together at Cranford Bridge, it was then the subject of our conversation, and I told him [illegible] economy, and [illegible] pecuniary matters. I am [illegible] convinced that both you and Mr Wm Carter will do me the common justice to say that the money was not advanced to me for any such purpose, but specifically to procure my promotion, at which [illegible] the Mr Carters were kind enough to interest themselves by [illegible] personal applications to Mr Greenwood; I am quite certain that Mr C Carter will [illegible] do me the common justice to [illegible] my letter [illegible] acknowledging the receipt of the 1150l, [illegible] that it was not done for any solicitations on my part, but [illegible] had most generously and voluntarily offered me the money in order to accomplish the object in view.

"Now to the next material point—that money I never yet used, no, not one shilling of it. It was lodged for the above purpose, which may still [illegible] at this very moment, as I can demonstrate to you beyond the possibility of a doubt. I therefore pray do me the favour, and my much injured daughter the justice, to remove so vile an imputation.

"Before I conclude, which I am sure you must wish I had done long ago, I must also tell you that it has been reported to me, that you not only would not [illegible] honourable intentions towards my daughter [illegible] you had not latterly [illegible].

"Now [illegible] honourable declarations to [illegible] as to marriage, but [illegible] besides the many letters I have [illegible]. In short, I am convinced that it was [illegible] misconception or misrepresentation, and that great injustice has been done to us, therefore shall most anxiously wait your reply [illegible].

"At the same time I will end this long tedious letter as I began, by assuring you that neither I nor any of my family have one shadow of angry feeling towards you, [illegible] all we have.
"Ramsgate, Saturday, July 1 18[illegible]. "S. T. FOOTE.
"To which Post-office direct for me, as I am here bathing, in order to recover the very great shock this business has given me. God knows, I am ill as any poor devil need to be."

"SATURDAY.—All disappointments—all injuries deep and base as I have endured, and must still encounter through one wretched life, I feel that I could bear with fortitude, but thought that you should believe me base enough to have had an intention of becoming your wife, without a declaration from myself of the situation in which my unfortunate engagement with Colonel Berkeley had involved me in, is too agonizing, and I feel that I cannot exist without you afford me an opportunity personally of convincing you that such was not my intention; and that the villainy of Colonel Berkeley, who himself by letter urged a concealment of the circumstances which I was determined to reveal, and caused a delay of my disclosure, which delay I shall never cease to regret; not solely because I consider it the probable cause of having prevented our union, but because it has left me doubly dishonoured in your eyes, in the suspicion you must entertain of my never having intended it. By the tenderness and kindness you have felt for me, for God's sake, add one act more of generosity—let me see you once to vindicate this point, and I promise you, by all that is sacred, that I will never again molest you, nor seek again to disturb that repose which I have so unfortunately and so unintentionally intruded upon. I fear you may hesitate in granting me an interview; but could you know the misery I endure, the wretched, the unprotected stand in the world, without one friend to redress my wrongs—crushed and overwhelmed by every misfortune, but by none so afflicted & agonized as by the reflection that you must think so very basely of me. I cannot believe that you will deny me, under any circumstances, the only consolation I can now derive, that of acknowledging to you my errors such as they really are, and not as they were represented to you by one who, under the mask of nobleness and generosity, was determined to sacrifice me to his revenge, and to mortify you and wound your pride, by endeavouring to make you feel that you had fixed your affections on one who, by his interference, he placed in so black a light as to appear wholly unworthy of your love. Under the delicate circumstances in which I feel you must now be situated with your family on my account, I wish you to point out in what manner our meeting may be continued, so as to render it the least disagreeable and inconvenient to you. I will come, accompanied only by my mother, to Marlborough, or any more distant place *from* Burderop that you may like to appoint, for I know your heart will yield to this my last request, and on which my every hope of consolation rests. I shall anxiously expect your answer on Monday, to say when and where we are to meet, and I shall hold myself prepared to leave Town immediately for that purpose. Farewell, most generous of men. Would that the happiness that might have been ours had not been blighted by my cruel persecutors. "MARIA."

"Keppel-street, Wednesday, five o'clock.
"I am only just arrived here, for I was so very ill last evening that I could proceed no further than Reading; I am worn to death with anxiety, and I have only time to-day to tell you that I found Undine quite safe in the charge of my servant with whom I left her at Newberry. There was an inquiry made here on Monday by a Gentleman (who by the description must have been Lord Leonox) whether I had not left town that day about 12 o'clock, and where I was gone, &c. but the servants here could give him no information on that head.

"I have now only time to entreat that you will not suffer yourself to be persuaded to give any pledge either to Colonel Berkeley, to his friends, or to your own, that will deny me the advantage of the explanation I may seek of you to extricate me from this vile persecution, nor allow yourself to be drawn into any share of the conspiracy which is now evidently formed against me, & into which I feel assured the kindness of your heart would never lead you unless betrayed by promises that may exact from you purposely to debar me from the chance of vindicating myself. Farewell, I will write again to-morrow or the next day. Do not forget me, & my wrongs, & pray do not make any promises not to write to me, nor to see me. Let me hear from you immediately; it will be a consolation to me, for I feel that I stand alone in the world, at the mercy and to the great triumph of my persecutor, and your mortal enemy.

"Be not deceived by any pretended friendship into any intimacy whatever with Colonel Berkeley, and doubt the faith of any one who may endeavour to promote it. Once more farewell. Ever yours,
"MARIA.

"P.S. No letters here from Colonel Berkeley; I do not think he will again ask to see me; if he should, I am firm in my determination not to do so."
"Friday.

"I send you a copy of a letter I received from Colonel Berkeley yesterday. I have not answered it yet, nor shall I, as I have resolved never again to write to him, never to see him, nor in any way be subject to his control. If it should be deemed necessary for any answer to be sent to him, my mother shall write it, for I am very glad you are determined not to be bound to acquaint Col. Berkeley with your actions. It is unjustifiable his supposing under any circumstances, that you are to be dictated to by him as to what line of conduct you may think proper to adopt towards me; your kind assurance that you will not act contrary to my wishes, is in unison with all the other many acts of friendship and generosity that I have experienced with you, and for which I cannot express one half of what I feel. I am afraid, too, that my declaration of that regard, that affection, which I really entertain for you, may now be misconstrued. I know that now I ought not to give expression to those feelings, but your unprecedented generosity since the fatal interference which at once interrupted and blighted all my fairest prospects, has so bound me to you, that my gratitude overpowers every other consideration.

"When are you likely to have this interview with Col Berkeley? I shall be very anxious to know the result, though I cannot anticipate any thing favourable from it; for I see he is resolved to pursue me with revenge for my determination to quit him, because he would not perform his promises to me. Is there any chance of your coming to town soon? I wish so much to see you again, that I may have an opportunity of further convincing you that my intercourse with Colonel Berkeley has never been of that nature that it has been represented to you, and I should ill deserve the lenient and kind treatment you have shewn me, did I not endeavour by every means in my power, to remove such impressions from your mind, and which causes me to write on this subject at so great a length, & for which I must entreat your patience and forgiveness. You have my sincerest wishes that you may enjoy that peace of mind and happiness which I can never again hope for, and that you may meet with those friends whose faith and sincerity may equal that of "Your ever attached
"MARIA.

"I will communicate all you wish to my father."
"Thursday (in July).

"At the moment Mr Bebb called with your letter this morning I was on the point of answering your's (dated Sunday), and which I received on Tuesday, the contents of which make me anxious that you should be fully aware in what manner I am proceeding with Colonel Berkeley, in order to conclude all correspondence with him as speedily as possible, and spare you the trouble he gives you on my account. My mother, through the medium of Mr Platt, a confidential friend, and her own guardian, is negociating with Colonel Berkeley respecting the children, when, by his advice, as well as your's, I have consented to resign under certain conditions, that he, from henceforth, be bound to provide entirely for them, &c., and that no caprice of his hereafter shall render me liable for any thing on their account. Some delay must arise from Col. Berkeley's being at Cheltenham, and not expected in town till Sunday next, but Mr Platt (whose friendly assistance in this emergency, we called in to avoid all immediate communication of any kind with Col. Berkeley and my friend) is in daily expectation of a reply to a letter he has sent to him at Cheltenham. Let me again assure you, that I am firm in all resolutions respecting this matter, and that nothing would induce me to relax in my determination never again to see nor hold any communication whatever with Col. Berkeley. In common justice to the interest you take in my welfare, I am most anxious that you should be satisfied on this subject, and did you know my feelings you would have no apprehension. I am desirous, for many reasons, that matters should be immediately adjusted with Colonel Berkeley, and for none more so than that you should be relieved from his interference, and from the trouble which I have so involuntarily involved you in. While I receive pleasure from your very great kindness, it is not unmixed with a feeling of deep anxiety lest at the termination of this unhappy business I may suffer too severely from the remembrance of that kindness. I have every wish to leave town, for I am dreadfully harassed, and as soon as this negociation is arranged, so as to permit of my absence, I think I shall join my father at Ramsgate, not that I have any desire to visit that place in particular, for at this moment all places are alike to me.

"I have avoided all theatrical engagements for the present, nor do I intend making any till the business with Colonel Berkeley is finally concluded. I [illegible] by not answering your letter before, but the hope of being enabled to give you some conclusive intelligence delayed my writing, together with a fear that while I express my gratitude for your unbounded kindness, I may be condemned by the world for a want of prudence. In fact, I am distracted with a variety of contending feelings, for I am anxious to acknowledge to you my sincere regard, and at the same time to *preserve* in your mind those pure sentiments towards me with which you first addressed me. Farewell, sincerely wishing I had the power to create the happiness for you in as great a degree as you generously endeavour to contribute to mine.
"I am, yours ever, "MARIA."

"Thursday.
"The letter which I received from you yesterday relieved me from much uneasiness, and in return let me assure you that from all I have seen and known of you, it is not in the power of your enemies to poison my mind against you, for I will never suffer your name to be mentioned in my presence but as I feel it deserves, and I confidently trust that you will observe the same feeling towards me, when my enemies pursue a similar course. I was in hopes that last evening or this morning I should have received intelligence from Mr Platt that the negociation with Col B was finally concluded, it being so far advanced towards a conclusion when I saw Mr Platt yesterday morning, but I have not yet heard the result of their last meeting. Do not imagine that Ramsgate has it all gay now, there are not above three persons there, Mr [illegible] Coates, my father, and the Vice Chancellor, the two latter sent there for their health by Mr. Copeland, who has strongly recommended me to join the invalids. You say in your letter that you wish to see me, if so, and your sentiments towards me are such as I truly believe them to be, you will not think much of a journey to London before my mother and myself decide on leaving it, which cannot be till towards the end of next week, there is much that we wish to explain to you, in order that no false impressions may, for a single moment, dwell on your mind. Were I to write volumes on the subject it could not express what one candid and simple conversation would convey. The point of contention which has existed between Col. B and myself, for want of arrangement, is now accommodated, and I have every reason to believe will entirely be removed on Monday next, after that according to his own assertions both to you and me, I shall be for ever relieved from all future pretensions on his part. I sent a short letter to you yesterday, merely to acknowledge the receipt of your's, through Mr Bebb; I shall be happy to receive the promised explanation of your motive for not sending your letter by post. Only should you require another gold frame for a paragraph, pray let me know in time, and it shall be something magnificently emblematical. As to my future plans, I will desist from even thinking of an engagement though I am pressed unmercifully by both theatres, till I have seen you. Let me hear from you as soon as you receive this, and believe me ever truly yours, "MARIA.

"I have this moment received intelligence that all will be concluded with Colonel B. &c. &c. on Monday. Farewell."

"SATURDAY.
"I am sure it is not your wish to grieve me, but your letter to-day has caused me the greatest uneasiness. It is evident you have misconstrued my letter of Thursday last. I never doubted the purity of your sentiments towards me; I was only anxious to prove myself worthy of them, by my own conduct. The confidential correspondence I have held with you must at once convince you of this. In all I do, in all I say, I am most unfortunate, for in expressing feelings which I consider might have been acceptable to you, I have the severe mortification of finding that they have been ill received. I have made no arrangements, nor have I determined on returning to the Stage when the business is concluded with Colonel Berkeley, which will be on Monday next. I am totally at a loss to say what I am going to do. I am thrown upon the world without any prospect whatever to guide me. I see by your letter that you are offended with me, and I feel so perfectly unconscious of intentionally breathing a sentiment to cause your displeasure, that I am hurt more than I can express. What can I have said in that fatal letter which you could have so misconstrued, and from which you appear to have drawn such strange conclusions? To relieve my mind I entreat of you to be explicit, and say how I can remove from your's the impressions which my letter seems to have made on you. Did you know my heart you would not for one moment suppose that I could intend to write or do any thing that would grieve or annoy you. The more I reflect the more I am convinced that you have mistaken my letter. If I said that I was fearful my happiness might suffer from a remembrance of your kindness, you would not surely imagine that I feared I should hereafter regret the termination of my engagement with Colonel Berkeley; I meant to convey to you that if you and I were to be eternally separated, I should have the more to regret in your loss when I reflect on your great kindness and affection for me, and which would every day strengthen my feelings of regard for you. I am sure if I could see you, I would at once satisfy your mind on the points I have alluded to, and believe me, however ambiguously I may have expressed myself in writing, the feelings of my heart towards you are all that you could wish. Pray write to me directly, but do not let me see 'apologise' in the first line of your letter, nor sealed so formally as the last. You have taught me to note this circumstance by a remark you lately made on the subject. On Monday the final arrangement is to be made with Colonel Berkeley; and I then hope to be for ever released from his persecutions.

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* Count Antonio Metcalf, an officier d'armé Italien, wearing la croix d'honneur.

† The Lady who was to have been Bride's maid.

‡ Supposed the Colonel.

§ Miss Foote's London residence.

‖ Meant for the plaintiff.

Royal Olympic Theatre,
NEWCASTLE STREET, STRAND,

Under the Management of Mr. WILD, and by the Authority of the LORD CHAMBERLAIN.

Mr. SHOARD

Begs leave most respectfully to inform his Friends, the Patrons of this Theatre, and the Public in general, that he intends taking a

Benefit on MONDAY, Feb. 22, 1830,

When the *Entertainments* which have been selected for the occasion, he trusts will be found of that order to please all Parties; and *as this is the age of Puff*, Mr. S. will, if possible, do without it, as it is well known that it will be Impossible, at the

REDUCED PRICES OF ADMISSION

To this Theatre, for him to be able to pay

Mr. KEAN, Mr. YOUNG, Mr. LISTON,

AND

MISS KEMBLE!

To display their Talents; neither will

THE SIAMESE BROTHERS

Be present on the above Evening; and unfortunately for Mr. S.

MONSIEUR CHABERT,

THE FIRE KING,

Having lately failed in his

CHALLENGE to the PROFESSORS of CHEMISTRY,

It will not be worth while to engage him; but, at the same time, if any kind Friend could persuade Messrs.

MATHEWS & YATES

To grant permission to

Mr. JOHN REEVE

To exhibit at this House, on the above Evening, it would be doing an essential service: and, at the same time, if not imposing too much upon good nature, try and persuade the above worthy Managers to allow their stupendous Actress,

MADEMOISELLE D'JECK

To perform in the grand Romance, called the

Royal Elephant of Siam

There is not the least doubt, but the Overflow from this Theatre would fill theirs; so, by that means, they could not be anything out of Pocket by granting the favor. And as it is not the intention of Mr S. at present to announce what he intends playing on the occasion, 'tis hardly worth while his telling the Public that he does not intend to produce

THE BRIGAND,

It being the private Property of Stephen Price, Esq.; and not being acquainted with that Gentleman, cannot with any propriety ask him the favor to allow

Mr. WALLACK

To appear at the above Theatre

AS ALEXANDRIA MASSERONI;

Friday, July 23 J. HAYNE.

THE LATE VIOLATION AND ROBBERY.

MARLBOROUGH-STREET.—In *The Observer* of the 19th [illegible] we gave an [illegible] of the examination of two young men named Cornelius Wood and Isaac Day, charged with being concerned in a most atrocious case of violation and robbery, committed on the night of the 7th instant, in a field near Copenhagen House, in the neighbourhood of Holloway, on the person of a young woman named Mary Ayres. We gave a narrative of the extraordinary circumstances under which the offence was alleged to have been perpetrated. The Magistrate held Day to bail to appear when called upon, and committed Wood for re-examination.—Thursday Cornelius Wood was brought before Mr. Roe, the presiding Magistrate, at Marlborough-street, for final examination, and Day, who attended with his bail, was admitted a witness on the part of the prosecution.

The evidence of the witness was taken by Mr. Fitzpatrick, the chief clerk, in the clerk's office, prior to the prisoner being brought [illegible] for examination. A clerk of Mr. Humphreys, the attorney, attended on the part of the [illegible].

The case had evidently excited very extraordinary interest, and the office was crowded the instant the prisoner was put to the bar, but the Magistrates, out of delicacy to the prosecutrix, and the other female witnesses, ordered all strangers to withdraw, allowing the gentlemen connected with the press to remain. The prisoner is about five feet [illegible] inches in height and very stout made [illegible] features denoting violent passions, [illegible]. He appeared perfectly easy, and smiled more than once during the reading of the evidence against him.

Mary Ayres, the prosecutrix, is a young woman about 20 years of age, of extraordinary masculine appearance, and does not possess a very prepossessing countenance.

She was sworn, and stated—I reside at No. 7, Upper Cleveland street, Mary-le-bonne street. On Tuesday, the 7th instant, I accompanied a friend of mine, a married woman, named Green; I went from Cleveland street to Finchley, to inquire relative to a situation for myself. About five o'clock in the afternoon we started to return to town, and Mrs Green being unwell, I went into the White Lion public-house, at Finchley, and inquired of the landlord when there would be a stage or coach going to London? He said it would be a considerable time first. I told him I had a female friend waiting [illegible] who was very unwell, and he told me to bring her into his parlour where we might wait till a conveyance arrived. Soon afterwards the landlord told me that a man was going to town in a light cart, and he would speak to him to carry us. Day appeared in his cart near the door, and the landlord asked him if he would take me and my friend to town with him? I told him if he would, that I would pay him what he required for his trouble. He agreed to take us, and we got in, & the prisoner Wood, who stood near the cart at the time, also got in, and [illegible] off towards London. On the cart arriving opposite [illegible] of Wellington Tavern, Day stopped, and left two [illegible]. He then drove on a short distance and turned suddenly [illegible] the main road; I asked him the reason, and he told [illegible] object in going round was to save paying the toll [illegible]. The cart was again stopped at the Crown Tavern, and [illegible] the other man, Wood, asked for gin, but I refused [illegible]. Day then drove on till we arrived at the Cock [illegible] and again stopped the cart, and again Day and the [illegible] asked them to treat them; I agreed to pay for the quartern of gin; the waiter at the public house said [illegible] have a drop, and Day said, bring half a pint; I made [illegible] objection, and paid ten-pence for it. We drank a glass. Day then said to me, "I cannot take you farther;" [illegible] him that it was an imposition, for he had promised to take us to town. He replied that he was not going our [illegible] and we must make the best of our way along a lane, opposite the public-house, and over several fields, in which there was a foot-path, and it would lead us into Tottenham court-road. Another cart passed by at the time, and I proposed to go by it, but the prisoner called out that it was not going the way we wished. I and Mrs Green got out of the cart, and proceeded along the lane as Day had directed. We had passed about half way up the lane when a man dressed in a brown coat overtook us, and offered to see us across the fields, to Tottenham Court-Road, and he pointed out the lamps about [illegible] fields before us. We passed over a style and also two fields; it was quite dark; the man said to me, pointing to the lamps at a distance, "That is Tottenham-Court Road." It struck me then for the first time that he was the man who had ridden with us in the cart. I was somewhat alarmed, and I told the man, whom I now know to be the prisoner at the bar, that I was fearful he was taking us the wrong road. I told Mrs Green so; I asked him what he meant, and he swore at me, and used a horrid expression; at the same instant he struck me three blows with great violence with his fist on the forehead, and I fell down in the dirt and mud. He threw himself upon me and I screamed out to Mrs Green to come to my assistance. She said she could not, for she was up to her knees in mud, and could not stir. Mrs. Green screamed out "Murder" as well as myself. I became insensible from the prisoner's violence, and he completed the offence with which he now stands charged, against my will and consent. (The clothes which the witness wore at the time were produced; they were very much soiled, and the outer and also the under garments were

Theatre Royal, Drury Lane.

UNPRECEDENTED ATTRACTION FOR ONE NIGHT ONLY.

Last Night of Performing this Season.

For the BENEFIT of
Sig^r SCHIRA

(Director and Conductor of the Music)

This present Thursday, May 20,

ON WHICH OCCASION

THE FOLLOWING EMINENT ARTISTES

Have obligingly consented to favor him with their services

IN A GERMAN, ITALIAN, AND ENGLISH OPERA:

THE RENOWNED BASS SINGER,

Herr STAUDIGL,

(His first appearance in this Theatre these Eight Years)

THE CELEBRATED GERMAN TENOR,

Herr REICHART,

(His First and only appearance on the English Stage)

Mr. SWIFT.

Mr. FEDOR,

Mr. WHITWORTH,

Mr. H. DRAYTON,

Signor BRICCIALDI,

Mr. MANVERS,

Herr LANE,

Herr AYNSLAY,

AND

Mr. W. HARRISON,

Madlle. EVELINA GARCIA,

Madame SCHUTZ OLDOSI,

(Principal Singer at the Imperial Court of Vienna)

Miss R. ISAACS,

Miss ROSINA COLLINS,

AND

Miss LOUISA PYNE.

The Performances will commence with the First Act of WEBER's Opera of

DER FREISCHUTZ

Cuno. - *(the Ranger,)* - **Herr AYNSLAY,**
Caspar, - *(First Huntsman of the Ranger)* - **Herr STAUDIG[illegible],**
Max, *(Second Huntsman of the Ranger)* - **Herr REICHART,**
[illegible] *(the Black Huntsman)* - **Herr LA[illegible]**

After this will be performed the Second Act of

LUCREZIA BORGIA.

Gennaro, *a Young Venetian Gentleman, Captain of a Band of Fifty Lancers in the Service of the Republic* **Mr. FEDOR,**
Don Alfonso d'Este, *(Duke of Ferrara)* **Mr. HENRI DRAYTON,**
Rustighello, *(an Officer of the Body Guard,)* **Mr. MANVERS,**
Donna Lucrezia Borgia, *Duchess of Ferrara, Lady of Sienna, Rimini, Cesena, Spoletto, and Piombino,* **Madlle EVELINA GARCIA,**

To which will be added the Third Act of Signor SCHIRA's Opera of

THERESE,
THE ORPHAN OF GENEVA.

Fontaine, - **Mr. WHITWORTH,**
Charles, - - **Mr. MANVERS,**
Therese, - **Miss LOUISA PYNE.**

In the course of the Evening,

MR. BUNN

Will have the honor of Addressing the Audience,

In the course of the Evening will be introduced

"Ill Gifted Ring," **Benedict.**
By Mr. W. HARRISON.
Ballad, (from the Opera of "Nina,") **Schira.**
By Miss R. ISAACS.
Romanza, "Trista e fuor." **Schira.**
By Mr. SWIFT.
Concerto. (Violin) LE CARNIVAL DE VENISE,
By Miss ROSINA COLLINS,
Accompanied on the Piano Forte,
By Miss EMMA COLLINS.
"A French and German Romance."
By Madame SCHUTZ OLDOSI,
A Fantasia on the Flute,
By Signor BRICCIALDI.

The Evening's Performances will terminate with the popular Ballet of The

STAR OF THE RHINE

Pas Seul de Terpsychore, Madlle. D'ANTONIE.
SCENE D'ACTION DANSANTE,
Madlle D'ANTONIE & Mr. W. H. PAYNE.
PAS DE DEUX, Mesdlles PAYNE and ADELE.
GRAND PAS DE DEUX, Mlle D'ANTONIE & Mr. G. MARTIN.
LA VALSE TYROLIENNE,
Mdlles PAYNE, ADELE, PALSER, WYNDHAM, & Mr. W. H. PAYNE,

Private Boxes, Stalls, and Tickets to be had of Signor SCHIRA, 33, Golden Square; and of Mr. BENTON, at the Box Office of the Theatre, from 10 to 5 daily.

"Nassau Steam Press,"—W. S. Johnson, 60, St. Martin's Lane.

(a Rich Farc Mr. W. H. PAYNE

LAST NIGHT BUT THREE.

M. JULLIEN

Has the honor to announce that his

BENEFIT

Will take place

TO-MORROW,

WEDNESDAY, Dec. 6th, 1854,

ON WHICH OCCASION,

Every Lady visiting the Dress Circle, and Private Boxes, will be presented with one of M. JULLIEN's favorite Compositions.

The PROGRAMME will include

THE ALLEGRO FUGATO, from the "SYMPHONY IN C MINOR,"

The Allegro from the "Scotch Symphony,"

Aries [illegible], and New Song "MINNIE,"

SUNG BY MADAME

ANNA THILLON.

Solos--Obœ & Cornet-a-Pistons, by M. LAVIGNE & Herr KŒNIG.

GRAND SELECTION from DONIZETTI'S OPERA,

"LA FIGLIA DEL REGGIMENTO."

THE

ALLIED ARMIES' QUADRILLE

&c., &c., &c.

On THURSDAY NEXT, Dec. 7th,

THE

MENDELSSOHN NIGHT

WILL TAKE PLACE.

On this occasion the whole of the First Part of the Concert will be selected from the Works of Mendelssohn—the Second Part being Miscellaneous, and include "The Allied Armies' Quadrille."

Many spurious Imitations of M. JULLIEN's Musical Publications having been sold, he now publishes his Works, and all the Music performed at his Concerts, at the Royal Conservatory of Music, 214, Regent Street, and 45, King Street, where may be had the whole of the Quadrilles, Waltzes, Polkas, Cellarius Valse, Mazurkas, Polonaises, Galops, &c., played by M. JULLIEN's Celebrated Orchestra, at Her Majesty's Balls and the Nobility's Soirees; also the whole of the Novelties performed each Season at his Concerts, including Symphonies, Overtures, Fantasiae, Operas, Selections, German Songs, Italian Arias, English Ballads, &c., arranged exactly as they are played at the Concerts, for the Piano, or Voice and Piano; and in order to secure the Public against purchasing incorrect copies, he invariably attaches his Signature to each—none can therefore be relied on which have not his Autograph. Correct Copies of all his Music may be had of every respectable Music Seller.

☞ The principal BRASS INSTRUMENTS of the Orchestra are manufactured by BESSON and ANTOINE COURTOIS of Paris —Sole Agents JULLIEN & Co., 214, Regent Street.

M. JULLIEN

Has the honour to announce that his GRAND

BAL MASQUÉ

WILL TAKE PLACE ON

MONDAY, DEC. 11th, 1854.

TICKETS FOR THE BALL, - - - - - - 10s. 6d.

THE PRICES OF ADMISSION FOR

SPECTATORS

(For whom the Audience portion of the Theatre will be set apart) will be as on former occasions, viz.—

DRESS CIRCLE,	**5s.**	**LOWER GALLERY,**	**2s.**
BOXES,	**3s.**	**UPPER GALLERY,**	**1s.**

PRIVATE BOXES, - - - - from £3 3s., upwards.

Persons taking Private Boxes will have the privilege of passing to and from the Ball Room without extra charge.

THEATRE ROYAL, DRURY LANE.

M. JULLIEN'S CONCERTS

LAST NIGHT BUT FOUR.

THE PROGRAMME IS CHANGED EVERY EVENING.

This Evening, TUESDAY, Dec. 5th, 1854.

PART I.

OVERTURE ... ... "DER FREISCHUTZ," ... ... Weber

QUADRILLE ... From AUBER'S Opera, "MASANIELLO," ... Jullien

SYMPHONY ... The ANDANTE from the "SYMPHONY in A," (known as the "Italian Symphony.") Mendelssohn
ANDANTE CON MOTO—Pilgrim's March—Religious Meditations.

"SWEET LOVE, ARISE," ... P. Henrion
SUNG BY

Madame ANNA THILLON.

The celebrated Prima Donna, from the Imperial Opera Comique, at Paris.

Sweet love, arise while yet the night
Sheds o'er the skies yon flood of light.
Oh! see how clear shine out those stars;
And hark! how near sound those guitars—
Now louder yet, each pause between,
Ring castanet and mandolina;
And each cool breeze that rustling wakes,
From citron trees their fragrance shakes.

Oh! come and grace yon glittering scene,
Where all confess thou shin'st a queen—
Loveliest in bow'r, lightest in hall,
Spain's fairest flower outblooming all!
Ah, ah, ah, ah! ah, ah, ah, ah!
Lovliest in bow'r, lightest in hall,
Ah, ah, ah, ah! ah, ah, ah, ah!
Spain's fairest flow'r outblooming all!

From Arragon, from fair Castile—
From proud Leon, from gay Saville;
Though all that's bright, and young and fair,
From each to-night throng dazzling there.
What eye can flash so proud a glance?
What foot can dash so bold a dance?
No, dearest, no! though all combine,
Not one can show a form like thine;

Then haste, and grace the glitt'ring scene,
Where all confess thou shin'st the queen—
Hark! down the stair, light tripping now,
A step I hear—joy! joy! 'tis thou.
Ah, ah, ah, ah! ah, ah, ah, ah!
Hark! down the stair, light tripping now,
Ah, ah, ah, ah! ah, ah, ah, ah!
A step I hear—joy! joy! 'tis thou.

VALSE ... "VALSE D'ADIEU," Jullien
"The Farewell to England,"—composed by M. JULLIEN, on his Departure for America—with Solo for Cornet-a-Pistons, by

Herr KŒNIG.

SOLO, Violin. ... FANTAISIE ESPAGNOLE, ... Monasterio
PERFORMED BY

Signor MONASTERIO.

(Violinist to the Queen of Spain.)

QUADRILLE "THE ALLIED ARMIES," Jullien
(ELEVENTH TIME)
COMPOSED FOR DOUBLE ORCHESTRA AND THREE MILITARY BANDS,
ON ENGLISH, FRENCH, AND TURKISH MELODIES.

DESCRIPTION.

INTRODUCTION.—TIME OF PEACE—The Dances and Songs of the Inhabitants of a Village are heard, and towards the close of day, the Hymn of the Peasants, returning thanks to Heaven for the blessings of Peace, is wafted through the valley. Suddenly the TRUMPET OF DISCORD sounds in the East, and fills the valley with its harsh reverberations. From the North and West its Challenge is quickly answered, and rapidly the ferment of War spreads itself abroad—Whole nations arm themselves, and the tranquil inhabitants are aroused from their peaceful occupations to prepare for the dreadful strife.

No. 1—THE FRENCH ARMY marches—Pas redoublé, and Duo, "Tendres Adieux."

No. 2—THE IRISH, SCOTCH, and WELSH REGIMENTS arrive and join the Forces.

No. 3—THE BRITISH ARMY assembles—Quick March.

No. 4—THE TURKISH MUEZZIN—the Moslem hymn to Allah—sung from the towers of the Turkish Mosques, to excite the populace to defend the Standard of the "TRUE BELIEVERS," is heard—Turkish War March.

No 5—NIGHT.—BIVOUAC OF THE ALLIED ARMIES. During the slumbers of the weary Soldiers, their dreams are supposed to wander towards their distant fatherland, and the prayers for their safety, offered up by their friends at home seem to hover about them. In the stillness of the night, the bells of the neighbouring villages mark the hour of Midnight—all is quiet, save the footsteps of the Sentinels. The Bivouac Fires burn brightly, and the fitful breeze of the night agitates their flames. The advance of the Russians is heard in the distance, and the alarm is sounded in the Camp. A short but fearful struggle takes place, and the enemy, though repulsed, soon obstinately returning to the charge and protected by the darkness of the night, seizes several posts, but morning dawns, and quickly the Battle, on all sides, rages with renewed fury. The English, who receive the first attack, rush forward and charge the enemy with desperate determination. The French, at a "Pas de Course," bound forward to join their Allies in the onward movement, and the Turks, who were at first astounded, and for a moment reeled under the [illegible] of the attack, now take part in the conflict, and one general and furious charge of the whole line decides the fortune of the day, and leaves the Allies [illegible] amidst the shouts of "VICTORY!"

THE FIRST PART OF THE CON[illegible] WITH

"GOD SAVE THE QUEEN," & "PARTANT POUR LA SYRIE,"
PERFORMED BY THE FOUR BANDS.

PART II.

OPERA ... GRAND SELECTION from BELLINI'S OPERA, ... Bellini

"I PURITANI,"

Including the celebrated Quatuor, performed on Four Cornets-a-Pistons, by Mons. ARBAN, Mons. DUHEM, Mr. HOLT, & Herr KŒNIG;—and the celebrated War Song, "Suona la Tromba," performed by Messrs. ZEISS, JARRETT, JONES, DAVIS, STENEBRUGGEN, SIMAR, HUGHES, Mons. PROSPERE, Mons. ARBAN, Mons. DUHEM, Mr. HOLT, and Herr KŒNIG.

SOLO, Clarionet ... ... Wuille
PERFORMED BY

Mons. WUILLE.

SYMPHONY ... THE ALLEGRETTO from the "SYMPHONY in F," ... Beethoven

NEW SONG ... ... "SAY YES," ... W. S. Pratten
SUNG BY MADAME

ANNA THILLON,

SCHOTTISCHE ... "THE MOLDAVIAN SCHOTTISCHE," Jullien

SOLO, Violoncello ... "THE DREAM OF MELODY," ... George Collins
PERFORMED BY

Mr. G. COLLINS.

GALOP "*THE CHARGE GALOP*," (Last Time) Jullien

Promenade, Boxes, and Galleries, ONE SHILLING. Dress Circle, 2s. 6d. Private Boxes, £1 1s., and £1 11s. 6d.
THE CONCERTS ON EACH EVENING WILL COMMENCE AT EIGHT, AND TERMINATE AT ELEVEN O'CLOCK.

THEATRE ROYAL,

DRURY LANE

LESSEE, — E. T. SMITH, ESQ.

MR G.V. BROOKE

For 3 Nights Only.

Engagement of the Celebrated Public Favourite Comedian

MR. WRIGHT

THIS EVENING, FRIDAY, October 6th, 1854,

HER MAJESTY's SERVANTS will Perform **SHAKESPEARE's** Tragedy of

OTHELLO

Duke of Venice — — Mr. C. WALTON
Othello — Mr. G. V. BROOKE
Iago — Mr. GEORGE BENNETT
Brabantio Mr. RAYNER
Gratiano Mr. HOLLINGSWORTH
Ludovico Mr. WORRELL
Montano Mr. LINGHAM
Cassio Mr. BELTON
Roderigo Mr. GEORGE YARNOLD
Antonio Mr. LICKFOLD
Julio Mr. WALTON
Marco — Mr. C. POYNTER
Paulo — Mr. FORTESCUE
Giovani — Mr. GRANT
Luca — Mr. MORRIS
Leonardo — Mr. HARRIS
Desdemona — — — Miss FANNY CATHCART
Emilia — Mrs. WESTON

To conclude with The

YOUNG WIDOW!

Mandeville — — Mr. MORTON
Splash — — Mr. WRIGHT
Aurelia — Miss ARDEN
Lucy — Miss JOHNSON

STAGE MANAGER. — MR. EDWARD STIRLING.

SATURDAY (ONLY TIME) HAMLET

HAMLET, — MR. G. V. BROOKE.

MONDAY—Mr. G.V. Brooke's Benefit—MACBETH

MACBETH, — — — MR. G. V. BROOKE.

Stalls, 5s. Dress Circle, 4s. Boxes, 3s. Pit, 2s. Gallery, 1s. Up. Gal., 6d

HALF-PRICE AT NINE O'CLOCK.

Doors Open at Half-past 6. To Commence at 7

John K. Chapman and Company, Printers, 5, Shoe Lane, and Peterborough Court, Fleet Street.

ROYAL OPERA,

DRURY LANE.

LESSEE, . MR. E. T. SMITH.

NOTICE.—The Lessee respectfully informs the Public, that under the Direction of able Architects, this Theatre (the largest in London) has been properly VENTILATED for the SUMMER SEASON.

BRILLIANT SUCCESS
OF THE
NEW OPERA ARRANGEMENTS
AT THE
REDUCTION OF PRICES
AND INCREASED COMPANY.

THIS EVENING,
WEDNESDAY, JULY 11th,
FOR
THE FAREWELL BENEFIT
OF
Mad^me. GASSIER.
AND LAST APPEARANCE OF
Madame & Signor GASSIER

Her Majesty's Servants will perform, **(IN ITALIAN)** ROSSINI'S Opera,

IL BARBIERE
DI SIVIGLIA

Rosina, - - - -	**Madame GASSIER**
Berta, - - - - -	**Madlle. MARTINI**
Il Conte Almaviva, -	**Signor BETTINI**
Bartolo, - - - - -	**Signor FORTINI**
Basilio, - - - - -	**Signor PIERINI**
Fiorello, - - - - -	**Signor BARDINI**
AND **Figaro,** - - - - -	**Signor GASSIER**

After which,

CONCERT

In which the following Artistes will appear.

Madlle. RITA FAVANTI,
Madlle. SEDLATZEK,
Signor BIANCHI,
Mr. VIOTTI COLLINS, Mr. GEORGE COLLINS
AND
Herr KUHE.

To be followed by the GRAND SCENA from

LA SONNAMBULA

Il Conte Rodolpho, .	**Signor GASSIER**
Elvino, ...	**Signor BETTINI**
Amina, ...	AND **Madame GASSIER**

To conclude with a

BALLET DIVERTISSEMENT

SUPPORTED BY
Madlle. THERESE, Miss SMITH,
AND
Mons. FRIANT
(From the Imperial Opera, Paris.)

☞ **THURSDAY,**

LUCIA DI LAMMERMOOR

Lucia, (Second Time)	**LUCY ESCOTT**
Edgardo, - - -	**Signor ARMANDI**

In Rehearsal, ROSSINI's Celebrated Opera,

LA CENERENTOLA,

IN WHICH

Mad$^{lle.}$ RITA FAVANTI

Prima Donna of Her Majesty's Theatre, will make her First Appearance in London this Season.

ALSO,

I PURITANI.

Elvira, (First Time) LUCY ESCOTT.

REDUCED PRICES!

GALLERIES, - - - - -	**6d.**
Second Circle of Boxes and PIT,	**1s.**
DRESS CIRCLE, - - - -	**2s. 6d.**
STALLS, - - - - - -	**4s.**
Private Boxes to admit Two Persons -	**10s. 6d.**
Ditto to admit Four, - -	**£1. 1s.**

To be had at the Box-Office,; and of the principal Librarians and Musicsellers.
The Box-Office open daily, from 10 till 6 o'clock, under the superintendence of Mr. EDWARD CHATTERTON.
Doors open at half-past Seven, and commence at Eight.

R. S. Francis, Printer, 3, Catherine Street, Strand.

NEVER ACTED.

Theatre Royal, Drury Lane.

This present MONDAY, March 28th, 1842,
Her Majesty's Servants will perform SHAKSPEARE'S Historical Tragedy of

MACBETH

Duncan, King of Scotland, Mr. WALDRON,
Malcolm, } **Sons to the King,** { **Mr. GRAHAM,**
Donalbain, **Mr. LAKE,**
Macbeth, { **Generals of the King's Army,** { **Mr. MACREADY,**
Banquo, **Mr. ANDERSON,**
Macduff, Mr. PHELPS,
Rosse, Mr. ELTON, Lenox, Mr. MARSTON, Monteith, Mr. HARCOURT,
Angus, Mr. CARLE, Caithness, Mr. MONTGOMERY,
Fleance, Son to Banquo, Miss PHILLIPS,
Seyton, an Officer attending on Macbeth, Mr. SELBY,
Siward, General of the English Forces, Mr. YARNOLD.
Physician, Mr. MELLON,
First Officer, Mr. LYNNE, Second Officer, Mr. BENDER,
Third Officer, Mr. HOWELL, Fourth Officer, Mr. C. J. SMITH.
Thanes, Messrs. Paulo, Grammer, Roffey, Burdett, Priorson, and J. Smith,
[illegible] Second Apparition, Miss GREENE
Third Apparition, Miss HOWARD,
Lords, Gentlemen, Officers, Soldiers, and Attendants.
Lady Macbeth, Mrs. WARNER,
Gentlewomen, attending on Lady Macbeth, Miss TURPIN,
Mesdames Reede, Hunt, Greene, Sutton, Norman, Travis, &c.
Hecate, Mr. H. PHILLIPS,
First Witch, Mr. G. BENNETT, Second Witch, Mr. W. BENNETT,
Third Witch, Mr. McIAN.

Chorus of Spirits and Witches,—**Mr. GUIBILEI, Mr. ALLEN, Mr. REEVES. Mr. S. JONES, Mr. BYNGE, Mr. HUGHES, Mr. STILT, Mr. WEBSTER,**
Messrs. Walsh, Miller, May, J. Beale, Walker, Perring, Collet, T. Leigh, Frost, Gilbeigh, R. Smith, Warring, Taylor, Hubert, T. James, Tett, C. Tett, Henry, Brace, Galli, Cowbrick, Barclay, Ludford, Stokes, Williamson, Buckland, Simmons, &c. &c.
Miss ROMER, Miss P. HORTON, Mrs. KEELEY, Miss POOLE, Miss GOULD, Miss TURPIN, Mrs. SERLE, Mrs SELBY, Mrs. GARRICK, Miss WEBSTER,
Mesdames Allcroft, Boden, H. Boden, Tully, Pitts, Goward, Land, Byers, C. Byers, Perry, Powell, Mapleson, Floyd, Hincks, Thornton, Fuller, Jackson, Francis, Thompson, Crisp, Bryers, F. Bryers, Frood, Maile, Lane, Hall, C. Travis, Marsano, Sydney, &c. &c.

After which, will be performed (*for the first time*) A NEW OPERETTA, entitled the

STUDENTS
OF
BONN.

Julian, (an English Student,) Mr. HUDSON,
Ulwin, } **German Students,** { **Mr. ALLEN.**
Heinstein, **Mr. J. REEVES.**
Karl, **Mr. BINGE,**
Tolbec, **Mr. COLLET,**
Carlino. (an Italian Student,) Mr. S. JONES.
Uric, Mr. SELBY,
Master of the University, - Mr. MELLON,
Landlord, Mr. WELSH.
Assistants. Messrs. PAULO and GRAMMER,
Students, Messrs. Perring, Walker, R. Smith, May, J. Beale, Leigh, Frost, Miller, Gilbeigh, Roffey, Burker, Prior son, J. Smith, Lake, &c.

Madame Knuckletapper, (Mistress of a Pension, near Bonn,) Mrs. SELBY,
Miss Stiffenback, (an old Maiden Assistant,) Mrs. C. JONES,
Therese, (Soubrette at the Pension,) Mrs. KEELEY,
Marie Laben, } **Boarders,** { **Miss ROMER,**
Marie Switzer, **Miss TURPIN,**
Marie Steiben, **Mrs. SERLE,**
Marie Hntzen, **Miss GOULD,**
Marie Brumer, **Miss HINCKS.**
Other Boarders at the Pension,—Mesdames Allcroft, Boden, Tully, H. Boden, Pitts, Goward, Byers, Land, C. Byers, Floyd, Reede, Hunt, Greene, Norman, Sutton, Travis, &c.

TO-MORROW, HANDEL'S Opera of **Acis and Galatea,** with the **Prisoner of War.**
On WEDNESDAY, the New Play of **Gisippus,** with a Musical Afterpiece and the **Windmill.**
On THURSDAY, HANDEL'S Opera of **Acis and Galatea,** with the **Prisoner of War.**
On FRIDAY, the New Play of **Gisippus**
On SATURDAY, **Acis and Galatea, &c.**

The NEW PLAY, in FIVE ACTS, called

GISIPPUS,

Will be acted twice a week 'till further notice.

HANDEL'S OPERA OF

ACIS & GALATEA

Will be performed **every Tuesday, Thursday, & Saturday, 'till further notice.**

THE NEW COMEDY OF THE

PRISONER OF WAR

Will be acted three times a week 'till further notice.

The New Farce of the **WINDMILL** will be repeated Three times a week 'till further notice.

Second Price will be admitted at the end of the third Act of the Tragedy.

VIVAT REGINA.

[W. S. JOHNSON, Nassau Steam Press, Soho,

THEATRE ROYAL, DRURY-LANE.

This Evening, MONDAY, June 18, 1821,

A GRAND
Masked Festival,

UNDER THE IMMEDIATE PATRONAGE AND SANCTION OF

HIS MAJESTY,

In Commemoration of the Anniversary of the

BATTLE of WATERLOO,

WILL BE GIVEN AT THIS THEATRE.

Between the Hours of Eight and Eleven, the following Amusements:

DRAMATIC.

An ODE, in honour of the Day, by Mr COOPER.

The One Act Comedy of

BLUE DEVILS.

The principal Characters by
Mr. ELLISTON, Mr. GATTIE, Mr. WILLIAMS.
Mrs. ORGER.

OPERATIC.

A ONE ACT

CONCERT.

The BAND will be numerous, and in addition to the Performers of this Establishment, be aided by several of the first eminence. LEADER, Mr. SMART.
Mr. T. WELSH will preside at the PIANO FORTE.

VOCAL PERFORMERS.

Mr. BRAHAM, Mr. HORN,
Mr T. COOKE, Master BARNETT,
Miss WILSON,
Miss CUBITT, Mrs. BLAND,
And Madame VESTRIS;
AND
Mr. Mrs. and the Misses ASHE,
who have kindly consented to give their Assistance on this particular Occasion

Song—*Is there a Heart?*..........Mr. BRAHAM.
Sweet Echo, (from Comus)..Miss H. ASHE
Accompanied on the Flute by Mr. ASHE....[*Arne.*]
Song—*Nelson*....Mr. BRAHAM.
Song....Miss CUBITT.
Duet—*When thy Bosom*..Miss WILSON & Mr. BRAHAM
Song..............Mr. HORN.
Duet—*All's Well*..Madame VESTRIS and Mr BRAHAM
A favourite Trio..Mrs. and the Misses ASHE..[*Rossini*]
Song—*I ask no more than one soft Sigh*, Madame VESTRIS
Song—*The Soldier tired*....Miss WILSON.
Song—*A Smile and a Tear*....Master BARNETT.
Song—*My Lover hastens home from the Wars*, Miss WILSON
Steibelt's Grand Duet, for the Piano Forte and Harp, by Madlle JAMS and Mr. H. HORN.
A SCENA,....Signor AMBROGETTI.
Recitation and Comic Song..........Mr. KNIGHT
Mock Italian Trio, after the manner of three celebrated Professors, by Mr T. COOKE.

A Petit Piece called, The

Actress of all Work

The principal Characters by
Mr. KNIGHT, (*with a Song*) Mr. FOOTE.
Mrs EDWIN.

AT ELEVEN O'CLOCK
The whole of this immense Establishment, on the Ground Floor, having been thrown into

ONE SUPERB ROOM,

will be opened to Masks, Dominos, & Characters *only*
The Stage Department will be Embellished with Panoramic, Rural, and Marine Views, surrounding

A SUPERB TEMPLE,

Comprising Ten Thousand square Feet of Painting.

Ornamented with Allegorical Subjects, analogous to the occasion; together with transparent Portraits of the Heroes of Waterloo.

The ROYAL BOX

will be fitted up with its last magnificent Decorations.

The whole of the Boxes will be ornamented and decorated with Festoons of Artificial Flowers and variegated Lamps.

The Stage will present a Coup d'Œil of most extraordinary splendour.

IN THE COURSE OF THE MASQUERADE

Magic & Recreative Philosophy.

By Mons CHALONS.

Messrs. DECOUR & ESBRAYAT, the renowned

FRENCH HERCULES.

Mons. ESBRAYAT, model of the Royal Academy of London, will lift up a Weight of 1800lbs with the greatest ease, by the strength of his back; take two Men and carry them round the stage several times, one in each hand, and at arm's length, and many other surprising FEATS of STRENGTH, never before attempted by any one, particularly his representation of the
He will also represent the whole of the Statues in the Museum, and those which decorate the Palaces of the various Sovereigns.

Mons. DECOUR will, by his extraordinary Strength, sustain himself on a Pillar 12 Feet high in an Horizontal Position; support himself in a surprising Manner, by 2 Quart Bottles standing on a Table!

With a Variety of Feats of Strength and Agility

The Grand FANTOCCINI

Will be exhibited in the Piece by
Mr. H. GRAY, from the Theatre Royal, Edinburgh

The Trampoline, the Polander, and Slack-Rope Vaulting, by Professors of celebrity

National Dances, characteristic of various Nations, Combats, &c. &c

Military, Quadrille, Waltzing, Pandean, Highland, and other Bands will attend

---

PRICES OF ADMISSION, SUPPER, &c. &c.

Tickets for the whole of the Entertainments, entitling the party to appear also in Domino or Mask, and to Refreshments of Tea, Coffee, Lemonade, &c. &c from Half-past Eight until Half-past Twelve o'Clock, One Pound Five Shillings.

The GRAND SALOON

WILL BE OPENED AS A SUPPER ROOM AT ONE O'CLOCK, WHERE

A Substantial English Supper,

Will be provided by Mr. SHARP of Cheapside
SUPPER TICKETS (Wine not included) 7s. 6d.

The Wines will be of the choicest Quality, at reasonable Prices, and supplied by Mr. CHARLES WRIGHT, Opera Colonade, Haymarket.

THE DRESS CIRCLE BOXES will be appropriated solely to those who have the £1. 5s Tickets, from whence they will be admitted at Eleven o'Clock, on the Pit Floor, in Domino, Mask, or Character.

No Person can be admitted on this Floor, but in Mask, Domino, or Character, it being appropriated solely to a general Masked Promenade

The rest of the Boxes will be opened at 10s. 6d each Person, entitling them to see the whole of the Entertainments. The Lower Gallery will be opened at 5s.

The Doors will be open at half past Seven, and the Concert commence at half past Eight.

Mr. Lee, of Charles Street, Covent Garden, will attend at the Theatre in the Evening with an Assortment of elegant Fancy Costume, Character Dresses, Dominos and Masks.

The Nobility and Gentry are respectfully informed that PRIVATE BOXES with a SUPPER ROOM, may be obtained at the Theatre.

☞ TICKETS are ready for delivery, and may be had at the Saloon of the Theatre; of Mr. Chappel, Music Warehouse, Bond Street, Mr. Birchall, Music Warehouse, Bond Street; Mr. Andrews, Bookseller, Bond Street; Mr. Sams, Bookseller, St. James's Street; Mr. Fentum, 78, Strand; Mr Lee, Charles Street, Covent Garden; Mr. Charles Wright, Opera Colonade, Haymarket; and of Mr Sharp, Cheapside
Places for the Boxes may be taken of Mr. Rodwell, at the usual Place.

The NEW RENTERS are respectfully apprised, that their Nominations to the Privilege of Free Admission to this Theatre, for the Season 1820—21, expired on Friday last, the 15th. And that the Season for 1821—22, will commence with the re-opening of the Theatre.

◆

Tabby, Printer, Theatre Royal, Drury Lane

Grand Masked Festival
Commemoration of the Battle
of Waterloo

THE JUSTLY CELEBRATED VAUXHALL GARDENS.

The Particulars and Conditions of Sale

OF

THE ABOVE HIGHLY DISTINGUISHED AND

IMPORTANT PROPERTY,

UNIVERSALLY ACKNOWLEDGED AS

The most attractive place of Public Amusement in England,

COMPRISING ABOUT

ELEVEN ACRES OF LAND,

Close to the Metropolis,

NEARLY EQUAL TO FREEHOLD,

TOGETHER WITH

The numerous Erections thereon,

Which will be Sold by Auction by

MESSRS.

MUSGROVE AND GADSDEN

At the Auction Mart opposite the Bank of England,

On Thursday, 24th of July, 1845,

At Twelve o'clock, in Three Lots.

Particulars, with Plans, may be obtained of Messrs. Crosse, Solicitors, Hatton Court, Threadneedle Street; at the Mart; and at

Messrs. MUSGROVE & GADSDEN'S Offices, No. 18, Old Broad Street, City.

PARTICULARS, &c.

LOT ONE.

The elegant and appropriate Erections

Upon the Estate of

THE ROYAL GARDENS, VAUXHALL,

Consist of

THE PAVILION,

17.700

66 feet in length, with imitation Sienna Marble Pillars and Balustrades, Portico in front supported by Seven Columns, the whole forming a noble Antechamber to

THE SPACIOUS SUPPER ROOM,

Supported by Iron Pillars, with Two Flights of Stairs descending to the

Range of Covered Walks,

Admitted to be one of the Finest Promenades in Europe, with Octagon Temples at the corners, and

SURROUNDED BY SEMICIRCULAR PAVILIONS,

Calculated for

One Hundred and Eighteen Supper Tables.

THE ELEGANT ORCHESTRA,

Which has been entirely remodelled and decorated by the present tenant, is arranged with every regard to sound and effect; and

THE SPLENDID ORGAN

will be included in the purchase.

THE SPACIOUS ROTUNDA,

WITH ORNAMENTAL ARCHES, PILLARS, AND PAINTED CEILING,

Possesses every necessary Appointment for

Theatrical Entertainment,

With commodious Stage, Orchestra, open and private Boxes, large Gallery, and the Arena,

Which is easily convertible for Equestrian Performances.

Adjoining is

THE PICTURE ROOM,

With Boarded Floor, 52 feet by 32 feet wide, and communicating with the Rotunda, is

THE TURKISH SALOON,

117 ft. long by 48 ft. wide, supported by Twenty-six Pillars, with raised Orchestra, forming

An Elegant Ball Room.

THE BALLET THEATRE,

Erected for Moving Performances, Rope Dancing, &c., with its fixed Machinery, Dressing Rooms, and suitable Arrangements.

And at the extremity of the Covered Walk is the

EXTENSIVE FIRE-WORK GALLERY,

Capable of accommodating nearly Two Thousand Persons.

The Business Appurtenants,

Necessary to the Gardens, are of the most complete character; they are judiciously secluded from Public View, and comprise

The Brick Erection of Two Retort Houses, with 17 Retorts,

GASOMETER,

Mains, Tanks, Purifiers, and Pipes, (all in order,) for lighting the whole of the Property.

An Engine House, with Engine,

For supplying the Gardens, Fountains, &c., with Water, & also used for driving plane & circular Saws.

A Saw Pit, &c.

Three Artists' Workshops; Lamp Houses & Sheds, Rooms for Fire-works, Ice-house, & Paint Room.

ALSO,

Bottle House and Yard, Wash-house with Closet,

Pumps of Spring Water, Oil House, and Range of Six Offices.

Large Inner Yard, with Gardener's Tool-house, Smith's and Tinman's Shops.

Covered Carriage and Private Entrances, Pay and Cheque Boxes, Cloak Room, &c.

THE SUBSTANTIALLY

Brick-built Residence, Hotel, and Offices,

Comprising every Arrangement for carrying on an extensive Business, with dry capacious Cellarage, &c.

A BRICK-BUILT FOUR-STALL STABLE,

Hay Room, Harness Room, and large Yard, with Entrance into Vauxhall Walk.

Also, fronting Kennington Lane, are

TWO COACH-HOUSES, YARD, AND SHED.

This singularly eligible and highly important Property, comprises altogether about

Eleven Acres of Land,

Contiguous to the Metropolis, with valuable and extensive Frontages. It is undeniably situated, and most admirably adapted for

A Building Operation on an extensive scale,

WHEREBY

GROUND RENTS OF SEVERAL HUNDREDS PER ANNUM

may be secured, in addition to the large Annual Rental that may be immediately commanded for the portion devoted to Public Amusements.

It is nearly equal to Freehold,

Being Copyhold of Inheritance, of the Manor of Her Majesty, as Lady of the Manor of Kennington, in right of her Duchy of Cornwall, subject to a very small quit rent or quit rents, which are understood to amount to £1 3s. 7d. a year, or thereabouts, and to the usual fine on death or alienation.

The Premises are now let to Mr. Robert Wardell, for a term of 6 months from Lady-day last, at a

Rent of £850.

The agreement, (the counterpart of which will be produced at the sale) contains the usual covenants in theatrical leases, and the lessee is also bound to insure in the sum of £5000., to pay a weekly salary of £1 5s. to Mr. Stephens, the Keeper of the Gardens, and the wages of the Watchman not to exceed One Guinea per week.

LOT TWO.

A Plot of Building Ground,

Called the "Coach Field,"

Facing the Public Road at the West end of the Gardens;

With valuable Frontages, as shewn on the Plan. The whole admirably adapted for Building.

N. B. With respect to the present Carriage Way from Vauxhall Gardens to Kennington, the South end of which passes near the piece of Ground, the purchaser will be entitled to a right of way over the same, to be kept in repair by him jointly with the late Mr. Barrett, (by whom the way was granted, his heirs, or assigns.)

LOT THREE.

A desirable Family Residence,

Situate at the south-east corner of the Gardens, fronting Kennington Lane.

CONTAINING

Drawing, Dining, and Ante Rooms, 8 Bed Rooms and 3 Dressing Rooms, Water Closet, 2 Kitchens, Scullery, Butler's Pantry, Wine and Ale Cellars,

Garden, Yard, Coach-house, Stabling for 3 Horses, Harness Room, and Hay Loft.

Let many years to Mr. SALAMONSON, at

One Hundred Pounds per Annum,

But now in hand.

CONDITIONS OF SALE.

FIRSTLY.

That the highest bidder shall be the purchaser; and if any dispute arises between two or more bidders, the property shall be put up again at the last bidding.

SECONDLY.

That no person shall advance a less sum than £50 at each bidding, nor retract his or her bidding.

THIRDLY.

That the purchaser shall, immediately after the sale, pay into the hands of the auctioneer a deposit of £10 per cent., in part of his or her purchase-money, and sign an agreement for completing the purchase, and for payment of the remainder of the purchase-money on or before the 29th day of September next, at the offices of Messrs. Crosse & Son, the Solicitors for the vendor, situate in Hatton Court, Threadneedle Street, London, at which time and place the purchase is to be completed, and the purchaser is then to be let into possession, or receipt of the rents and profits. All outgoings will be cleared by the vendor to the said 29th day of September, and, in case the purchaser shall from any cause, not pay his or her purchase-money, on the said 29th day of September, then he or she shall pay interest, at £5 per cent per annum, on the residue of his or her purchase-money, from that time up to the time of actually completing such purchase.

FOURTHLY.

That, within fourteen days from the day of the sale, the vendor at his own expense, will deliver an abstract of his title to the purchaser, or his or her solicitor, subject to these conditions.

FIFTHLY.

The property in question (with the exception of a slip or piece of ground within the fence of the Gardens, part of a piece of ground containing 3 acres, 2 roods, 12 perches, which in the year 1817, was purchased by George Rogers Barrett and the Reverend Jonathan Tyers Barrett, of Sir Joseph Mawby), was purchased by a Mr. Bryant Barrett, some time previous to the year 1806, who devised the same by his will, dated the 15th of October, 1806, to certain persons therein named. The property was afterwards in the possession of Messrs. Gye & Hughes, who became bankrupts, under the fiat against whom the vendor purchased it. And, as the vendor has no further or other title to the property sold previously to the will of the said Bryant Barrett, than that which will be disclosed in the abstracts, the purchasers shall not be entitled to call for any other title to the property sold previous to the date of such will, than that to be disclosed in the abstracts; and the vendor shall not be obliged to verify or prove the title to be disclosed in the abstracts, prior to the date of that will, either by the production of surrenders, admissions, or documents from the Court Rolls, or by any other evidence or proof whatever; and the title to be disclosed in the abstracts prior to the date of the will of the said Bryant Barrett, shall be accepted by the purchaser without any objection. An abstract of the vendor's title is left at the office of Messrs. Crosse & Son, the vendor's solicitors, for the inspection of any person or persons desirous to inspect the same prior to the sale.

SIXTHLY.

All objections to the title shall be made in writing, and left at the office of the said Messrs. Crosse & Son, the vendor's solicitors, within twenty-one days from the delivery of the abstract or abstracts, or in default thereof, the title shall be deemed to have been accepted.

SEVENTHLY.

When the property was sold in the year 1825, a sum of £2,300, part of the purchase-money, which was then paid for the property, was invested in the purchase of £2,466. *9s. 9d.*, £3 per cent. Consolidated Bank Annuities, in the names of two trustees, as an indemnity against a mortgage debt of £2,300 which was secured upon the property by a conditional surrender, made in the year 1787, and the trusts were declared by a deed made and executed on or about the 31st of March, 1825. These trusts have since been released by an indenture, bearing date on or about the 13th day of July, 1826, which deed has been duly entered on the Court Rolls, and satisfaction entered thereon for the said mortgage debt. The purchaser is to be satisfied with the entry of the said deed on the Court Rolls, without requiring to have the said deed delivered to him, or a covenant for production thereof. And no objection is to be raised to the title, with respect to the payment of such mortgage debt, or any matter relating thereto.

EIGHTHLY.

That all attested copies of deeds or other documents, and all certificates of births, marriages, and deaths, and evidences of heirship, and all affidavits and declarations of identity, and of other facts and circumstances relating to the title, and all covenants for the production of deeds or other documents which shall be required by the purchaser, shall be furnished at his or her expense; and all recitals in deeds, surrenders, and other documents of 20 years' date, shall be conclusive evidence of the facts and circumstances therein recited, stated, or referred to, and also of the descriptions and title of all persons therein named or referred to; and the purchasers shall not be at liberty to require any further evidence than what appears in such recitals.

NINTHLY.

The property is sold subject to the payment, to the Lady of the Manor of Kennington, of the quit rents payable in respect thereof, (these are understood to be small quit rents, amounting, together, to £1 *3s. 7d.*, or thereabouts, and to the rights, if any, which the Lady of the Manor may have in the timber and ornamental trees; and no compensation shall be claimed by the purchaser, for or in respect thereof, or of the quit rents, payable in respect of the property, or any or either of them.

TENTHLY.

That, upon payment of the remainder of the purchase money, agreeably to the third condition, the vendor will, at the expense of the purchaser, make and execute to him or her, or as he or she may direct, proper surrenders and assurances; and the expense of all admissions, and the payment of all fines and fees required upon any surrenders or admissions, shall be borne by the purchaser.

ELEVENTHLY.

That the purchaser shall take, at a fair valuation, in the usual way, all the moveable buildings, machinery, fittings up, and other moveable effects, upon the premises belonging to the vendor, of which a list is left with the auctioneers, and also at the offices of Messrs. Crosse and Son, the vendors' solicitors; and the purchaser is to pay for the same at the time of completing the purchase.

TWELFTHLY.

That if any mistake be made in the description of the premises, or any other error whatever shall appear in the particulars of the estate, such mistake, or error, shall not annul the sale, but a compensation or equivalent shall be given or taken as the case may require; such compensation or equivalent to be settled by two referees, or their umpire, each party within ten days after the discovery of the error, and notice thereof given to the other party, to appoint one referee by writing; and in case either party shall neglect or refuse to nominate a referee within the time appointed, the referee of the other party may make a final decision. If two referees are appointed, they are to nominate an umpire before they enter upon business, and the decision of such referees or umpire (as the case may be), shall be final.

LASTLY.

That, if the purchaser shall neglect or fail to comply with the above conditions, his or her deposit-money shall be actually forfeited to the vendor, who shall be at full liberty to re-sell the property, either by public auction or private contract; and the deficiency (if any) occasioned by such second sale, together with all expenses attending the same, be immediately, after the same sale, made good to the vendor by the defaulter at this present sale; the whole thereof shall be recoverable by the vendor as and for liquidated damages; and it shall not be necessary previously to tender a conveyance to the purchaser.

THE JUSTLY

CELEBRATED VAUXHALL GARDENS.

Particulars and Conditions of Sale

OF THE ABOVE

HIGHLY DISTINGUISHED AND IMPORTANT

PROPERTY,

COMPRISING

About Eleven Acres of Land,

Close to the Metropolis,

WHICH WILL BE SOLD BY AUCTION BY

MESSRS.

MUSGROVE AND GADSDEN

At the Auction Mart, opposite the Bank of England,

On Thursday, the 24th of July, 1845,

At Twelve o'clock, in 3 Lots.

17

ROYAL GARDENS,
VAUXHALL.

Particulars and Conditions of Sale

OF THAT DISTINGUISHED AND

HIGHLY IMPORTANT PROPERTY,

THE

ROYAL GARDENS, VAUXHALL,

UNIVERSALLY KNOWN AND ACKNOWLEDGED AS THE MOST UNIQUE AND ATTRACTIVE PLACE OF

PUBLIC AMUSEMENT IN EUROPE:

THE PROPERTY IS NEARLY EQUAL TO FREEHOLD,

BEING COPYHOLD OF THE MANOR OF HER MAJESTY,

As Lady of the Manor of Kennington, in right of her Duchy of Cornwall;

Subject to a very small Quit Rent or Quit Rents, which are understood to amount to £1. *3s. 7d.* a Year, or thereabouts.

IT COMPRISES, ALTOGETHER, ABOUT

ELEVEN ACRES,

A GREAT PORTION OF WHICH IS

INVALUABLE FOR BUILDING,

Independently of the large Annual Rental the centre of the Estate will immediately command, as Vauxhall Gardens;

Which will be Sold by Auction,

BY

Mr. LEIFCHILD,

AT GARRAWAY'S COFFEE-HOUSE,

'CHANGE ALLEY, CORNHILL,

On THURSDAY, 9th of SEPTEMBER, 1841,

AT TWELVE FOR ONE O'CLOCK PRECISELY,

IN ONE LOT;

BY DIRECTION OF THE ASSIGNEES, UNDER AN ORDER OF THE COURT OF REVIEW.

Particulars may be had of Mr. Leifchild, 62, Moorgate Street; of Mr. Thomas Crosse, Solicitor, Hatton Court, Threadneedle Street; and of Messrs. Hardwick & Davidson, Solicitors, Cateaton Street.

PARTICULARS, &c.

THE

BUILDINGS UPON THE ESTATE,

KNOWN AS

THE ROYAL GARDENS, VAUXHALL,

CONSIST OF

THE PAVILION,

66 feet in length, ornamented with Imitation Sienna Pillars and Balustrades, with a PORTICO in front, supported by Seven large Columns; behind which is

A NOBLE SUPPER ROOM,

Supported by Cast-iron Pillars, 34 feet 6 inches by 19 feet, and a flight of Stairs, descending to

THE SPACIOUS COLONNADE COVERED WALK,

SURROUNDED WITH

OCTAGON TEMPLES,

Said to be the largest and finest Promenade of any Place of Amusement in Europe, supported by strong Iron Pillars, surrounded by

ORNAMENTED SEMICIRCULAR BUILDINGS AND PAVILIONS,

CALCULATED FOR

ONE HUNDRED AND EIGHTEEN SUPPER TABLES.

Above the lower end of the covered Walk is

THE EXTENSIVE FIRE WORK GALLERY,

Capable of affording accommodation for

NEARLY TWO THOUSAND PERSONS.

THE SPACIOUS ORCHESTRA

For Vocal and Instrumental Music, is unsurpassed for its Elegance and Architectural Beauty, and the

SPLENDID ORGAN

Fixed in the Building, will become the property of the Purchaser.

A SUITE OF NOBLE ROOMS,

CONSISTING OF

THE PICTURE ROOM, 52 feet long and 32 feet wide, with boarded Floor, communicating with

THE MAGNIFICENT ROTUNDA,

Convertible at pleasure into an Arena for Equestrian Performances. This beautiful Erection contains every requisite for Theatrical Entertainments—a Spacious Stage—Commodious Orchestra—Private and Open Boxes—large Gallery, &c. &c.

The Rotunda, 67 feet in diameter, with Ornamented Arches and Pillars, and Painted Ceiling, communicating

WITH

A SPACIOUS SUPPER ROOM,

117 feet by 48 feet, with a circular Roof, supported by Twenty-six Ornamental Pillars, was constructed, and is admirably adapted, for an Elegant Ball Room, boarded, with a raised Orchestra, in a large recess at the end.

A COVERED WALK

Leads from the Quadrangular Walk to the Entrance from Kennington Lane, with Portico in front, used occasionally as an additional Public Entrance.

THE SHRUBBERIES

Have been made and planted the last Five or Six Years, are now arriving at maturity, and form, perhaps, one of the most beautiful Improvements of the Gardens.

In the open Garden, divided from the Hermit's Avenue by an impervious Shrubbery, is

THE BALLET THEATRE,

Erected also for Moving Panoramas, Rope Dancing, and a variety of other Entertainments; it contains every Appurtenance for Stage effect, with Dressing Apartments, Painting Rooms, &c. &c.

THE NUMEROUS OUTBUILDINGS

Are secluded from public view, and consist of a capital

Brick Erection of Retort Houses, with Seventeen Retorts,

GASOMETER,

Mains, Tanks, Purifiers, and Pipes, all complete, for lighting with Gas the whole of the Property, and capable of making 10,000 cubic feet of Gas in Twenty-four Hours.

An Engine House, with Eight-Horse Power Engine,

For supplying the whole Property with Water, and driving a Plane and Circular Saws, with Main and Branch Water-pipes over the Property; Saw-pit, &c.

Three Artists' Workshops, Lamp-houses, and Sheds; Rooms for Fireworks; Ice-house, and Paint-room:

Also, the Musician's Room; Bottle-house and Yard; Wash-house, with Closet, and a Pump of Spring Water; Oil-house, and range of Six Offices.

Large Inner Yard, with Gardener's Tool-house, Tinman's, Carpenter's, (all of Brick) and Smith's Shop, with Forge.

THE SUBSTANTIAL AND CAPACIOUS

BRICK-BUILT RESIDENCE AND HOTEL

Forms one wing of a large chain of Buildings, including the PAVILION, ROTUNDA, and its Theatre, &c. &c.

AND CONTAINS

ON THE UPPER STORY—Ten excellent Bed Rooms.

ON THE FIRST FLOOR:

A Sitting Room, with Dove-Marble Chimney-piece, neatly papered; a large Front Room; Lady's Dressing Room; Gentleman's Ditto;

Dining Room; Housekeeper's Room, neatly papered; a large Room, used as the Treasury; Water Closet, Store Room, Lobby Room, principal and secondary Staircases.

ON THE GROUND FLOOR:

Two handsome Parlours, with Dove and Marble Chimney-pieces, and Folding Doors, with communication into the Pavilion Supper Room, and Private Entrance from the Lane, with light Staircase.

Manager's Office; and Public Entrance, called the "Water-Gate," with Money-taker's Office; Housekeeper's Rooms, with Presses;

Spacious Bar, fronting the Gardens; Bread Room, Store Room, Pantry, Cheese Room, Chicken Pantry, Glass Room, Punch Room;

Pastry Room, with tiled bottom; and Confectionery Room, with Two excellent Ovens, Stewing Stoves, and Dressers;

A capital large paved Kitchen, with Dresser and Shelves; Scullery, with Pump of fine Water; and Yard, with detached Servants' Dining Room.

Pantry, Larder, Boiling House, Ham Room, Shed, and Servants' Office.

THE CELLARING

Under the House is very extensive, arched, most convenient, and formed for carrying on the Wine Trade to a great extent.

A BRICK-BUILT FOUR-STALL STABLE,

At the back of the Dwelling, with Iron Racks and Gratings, Hay Room, Harness Room, and large Yard, with Cart Shed, and Entrance into Vauxhall Walk.

Included in the Purchase is

A VALUABLE FAMILY RESIDENCE,

SITUATE AT THE SOUTH-EAST CORNER OF THE GARDENS,

Let many years to Mr. Salomonson, at £100 per annum.

CONTAINING

Drawing, Dining, and Anti-Room; with Eight Bed Rooms and Three Dressing Rooms over Water Closet, Two Kitchens, Scullery, Butler's Pantry, Wine and Ale Cellars, Garden, Yard, Coach-House, Stabling for Three Horses, Harness Room, and Hay Lofts;

In capital repair and condition, Brick-built and Lead Roofs, with Frontage to Kennington Lane.

This remarkably well-built gentlemanly Residence forms a Part of the Estate, and though erected upon the ground, is entirely separated from Vauxhall Gardens.

Fronting Kennington Lane, are

TWO COACH-HOUSES, YARD, AND SHED,

Late in the occupation of Mr. GREENWOOD, Coach-builder, at Twenty Pounds per Annum.

Facing the Public Road, also, is

A PIECE OF GROUND, called "THE COACH FIELD,"

At the West End of the Gardens, being used for the reception of Carriages on the Nights of Entertainment, and admirably adapted for Building.

N. B.—With respect to the present Carriage-way from Vauxhall Gardens to Kennington, the South End of which passes over the Piece of Ground, the Purchaser will be entitled to a right of way over the same, to be kept in repair by him jointly with the late Mr. Barrett, (by whom the way was granted,) his Heirs or Assigns.

THE ESTATE ALTOGETHER

COMPREHENDS ABOUT

ELEVEN ACRES OF LAND,

(MORE OR LESS,)

AND IS NEARLY EQUAL TO FREEHOLD, BEING COPYHOLD OF INHERITANCE;

Subject to a yearly Quit-Rent, or Quit-Rents, which are understood to amount to £1. 3*s.* 7*d.*, or thereabouts, and to a Fine, at the will of the Lord, not exceeding Two Years' Improved Rent on the Demise of the Tenant; and it has been usual to demand One Year and a Half Improved Rent on Alienation.

The Premises are subject to Tithes and the usual Taxes, except as to a portion of the Land Tax, which is redeemed; and the Poor Rates are moderate.

☞ *The Property in question, being the Estate of Bankrupts, is not subject to Auction Duty.*

CONDITIONS OF SALE.

FIRSTLY.

That the highest Bidder shall be the Purchaser; and, if any dispute arises between two or more Bidders, the Property shall be put up again at the bidding, if any previously made.

SECONDLY.

That no Person shall advance a less sum than £50 at each bidding, nor retract his or her bidding.

THIRDLY.

That the Purchaser shall, immediately after the Sale, pay into the hands of the Auctioneer a deposit of £10 per cent., in part of his or her Purchase Money, and sign an Agreement for completing the Purchase, and for payment of the remainder of the Purchase Money on or before the Twenty-fifth day of December next, at the Offices of Messrs. Hardwick & Davidson, the Solicitors for the Vendors, situate in Cateaton Street, London; at which time and place the Purchase is to be completed, and the Purchaser is then to be let into possession, or receipt of the rents and profits. All outgoings will be cleared by the Vendors, to the said Twenty-fifth day of December; and, in case the Purchaser shall, from any cause, not pay his or her Purchase Money, on the said Twenty-fifth day of December, then he or she shall pay interest, at £5 per cent. per annum, on the residue of his or her Purchase Money, from that time up to the time of actually completing such Purchase.

FOURTHLY.

That, within Fourteen days from the day of the Sale, the Vendors, at their own expense, will deliver an Abstract of their Title to the Purchaser, or his or her Solicitor, subject to these Conditions.

FIFTHLY.

The Property in question (with the exception of a slip or piece of ground within the fence of the Gardens, part of a piece of ground containing 3 acres, 2 roods, 12 perches, which, in the year 1817, was purchased by George Rogers Barrett and the Reverend Jonathan Tyers Barrett, of Sir Joseph Mawby,) was purchased by a Mr. Bryant Barrett, some time previous to the year 1806, who devised the same by his Will, dated the 15th of October, 1806, to certain persons, under whom the Vendors claim; and, as the Vendors have no further or other Title to the Property sold previous to the Will of the said Bryant Barrett, than that which will be disclosed in the Abstracts, the Purchasers shall not be entitled to call for any other Title to the Property sold previous to the date of such Will, than that to be disclosed in the Abstracts; and the Vendors shall not be obliged to verify or prove the Title to be disclosed in the Abstracts, prior to the date of that Will, either by the production of surrenders, admissions, or other documents from the Court Rolls, or by any other evidence or proof whatever; and the Title to be disclosed in the Abstracts prior to the date of the Will of the said Bryant Barrett, shall be accepted by the Purchaser without any objection. An Abstract of the Vendor's Title is left at the Office of Messrs. Hardwick & Davidson, the Vendor's Solicitors, for the inspection of any person or persons desirous to inspect the same prior to the Sale.

SIXTHLY.

All objections to the Title shall be made in writing, and left at the Office of the said Messrs. Hardwick & Davidson, the Vendors' Solicitors, within Twenty-one days from the delivery of the Abstract or Abstracts; or, in default thereof, the Title shall be deemed to have been accepted.

SEVENTHLY.

When the Property was sold in the year 1825, a sum of £2,300, part of the Purchase Money which was then paid for the Property, was invested in the purchase of £2,466. 9*s.* 9*d.* £3 per cent. Consolidated Bank Annuities, in the names of two Trustees, as an Indemnity against a Mortgage Debt of £2,300, which was secured upon the Property by a Conditional Surrender, made in the year 1787, and the Trusts were declared by a Deed made and executed on or about the 31st March, 1825. These Trusts have since been released by an Indenture, bearing date on or about the 13th day of July, 1826, which Deed has been duly entered on the Court Rolls, and satisfaction entered thereon for the said Mortgage Debt. The Purchaser is to be satisfied with the entry of the said Deed on the Court Rolls, without requiring to have the said Deed delivered to him, or a Covenant for production thereof. And no objection is to be raised to the Title, with respect to the payment of such Mortgage Debt, or any matter relating thereto.

EIGHTHLY.

That all attested Copies of Deeds or other Documents, and all Certificates of Births, Marriages, and Deaths, and Evidences of Heirship, and all Affidavits and Declarations of Identity, and of other facts and circumstances relating to the Title, and all Covenants for the production of Deeds or other Documents which shall be required by the Purchaser, shall be furnished at his or her expense; and all recitals in Deeds, Surrenders, and other Documents of 20 years' date, shall be conclusive evidence of the facts and circumstances therein recited, stated, or referred to, and also of the descriptions and title of all persons therein named or referred to; and the Purchasers shall not be at liberty to require any further evidence than what appears in such recitals.

NINTHLY.

The Property is sold subject to the payment, to the Lord of the Manor of Kennington, of the Quit Rents payable in respect thereof, (these are understood to be small Quit Rents, amounting, together, to £1. 3*s.* 7*d.*, or thereabouts, and to the rights, if any, which the Lord of the Manor may have in the Timber and Ornamental Trees; and no compensation shall be claimed by the Purchaser, for or in respect thereof, or of the Quit Rents, payable in respect of the Property, or any or either of them.

TENTHLY.

That, upon payment of the remainder of the Purchase Money, agreeably to the Third Condition, the Vendors, and also the Mortgagees, will, at the expense of the Purchaser, make and execute to him or her, or as he or she may direct, proper surrenders and assurances, and the expense of all admissions; and the payment of all fines and fees required upon any surrenders or admissions, shall be borne by the Purchaser; but the Vendors, being Assignees, will not enter into any Covenants for Title, or other Covenants, save the usual Covenant against Incumbrances.

ELEVENTHLY.

That the Purchaser shall take, at a fair valuation, in the usual way, all the moveable buildings, machinery, fittings up, and other moveable effects, being in, upon, and about the Premises, of which a List is left with the Auctioneer. and also at the Offices of Messrs. Hardwick & Davidson, the Vendors' Solicitors; and the Purchaser is to pay for the same at the time of completing the purchase, together with the expenses of such valuation.

TWELFTHLY.

That, if the Purchaser shall neglect or fail to comply with the above Conditions, his or her Deposit Money shall be actually forfeited to the Vendors, who shall be at full liberty to re-sell the Property, either by Public Auction or Private Contract; and the deficiency (if any) occasioned by such second sale, together with all expenses attending the same, be immediately, after the same sale, made good to the Vendors by the Defaulter at this present sale: the whole thereof shall be recoverable by the Vendors as and for liquidated damages; and it shall not be necessary previously to tender a Conveyance to the Purchaser.

LASTLY.

That, if any mistake be made in the Description of the Premises, or any other error whatever shall appear in the Particulars of the Estate, such mistake, or error, shall not annul the sale, but a compensation or equivalent shall be given or taken, as the case may require; such compensation or equivalent to be settled by two referees, or their umpire, each party within ten days after the discovery of the error, and notice thereof given to the other party, to appoint one referee by writing; and, in case either party shall neglect or refuse to nominate a referee within the time appointed, the referee of the other party may make a final decision. If two referees are appointed, they are to nominate an umpire before they enter upon business, and the decision of such referees or umpire (as the case may be) shall be final.

ROYAL GARDENS,
VAUXHALL.

Particulars & Conditions of Sale
Of that distinguished and highly
Important Property
THE
ROYAL GARDENS, VAUXHALL,
Universally known and acknowledged as the most unique and attractive Place of
PUBLIC AMUSEMENT IN EUROPE,
COMPRISING ABOUT
ELEVEN ACRES;
Which will be Sold by Auction,
BY
Mr. LEIFCHILD,
AT GARRAWAY'S COFFEE-HOUSE,
'CHANGE ALLEY, CORNHILL,
On Thursday, 9th September, 1841,
At Twelve for One o'Clock precisely,
IN ONE LOT.

BALNE BROTHERS, PRINTERS, GRACECHURCH STREET

Lot 182 identified (by Timbs' Walks & Talks about London p.20) as "Jobson and Nell in the Devil to Pay."

In "The History of Kennington & its Neighbourhood" by H H Montgomery D.D. 1889 p.108

The Temple of Arts (lot 170) bought by Mr Dye for 70 Guineas.

The Green Room Fan. Dye

"The Storming of Seringapatam" by Hayward Dye

80 Vols Gentleman's Magazine 7.17.0 Dye.

2½ doz fine Claret Dye
2 doz fine Hock Dye

This little work provides some very useful matter derived from Evanion's Collection which was sold to "a wealthy collector in Paris." The rest of his collection came into the possession of C van Noorden who sold it piecemeal.

AH 29.11.13

VAUXHALL
ROYAL GARDENS,
1828.

20 Day of June 1828.

The Company are respectfully acquainted that the Waiters are ordered not to charge in their Bill any Article they may place on the Table that shall remain untouched.

If any Person experience inattention or incivility from the Waiters, it is hoped application will be made at the Bar, that they may be reprimanded, or, if requisite, dismissed.

REFRESHMENTS.

	s.	d.		
A Chicken	4	0	8	
A pulled Chicken	5	0		
Dish of Ham	2	0	7	
Ditto	1	0		
Dish of Beef	1	0		
Plate of Collared Beef	1	6		
Dish of Potted Meat	1	6		
Tart	1	6	1	6
Cheesecake	0	6		
Custard	0	6		
Heart Cake	0	4		
Shrewsbury Cake	0	2		
Biscuit	0	1		
Jelly	0	9		
Plate of Olives	1	0		
Plate of Sugar	0	6		
Lemon	0	6		
Lettuce	0	6		
Cucumber	0	6		
Cruet of Oil	0	6		
Egg	0	2		
Slice of Cheese	0	3		
Pat of Butter	0	2		
Slice of Bread	0	1		
Pot of Stout	1	0		
Pair of Wax Lights	2	0		

The Pastry and Confectionery are furnished by Mr. Farrance.

Box N° Wheeler { *Waiter's Name.*

WINES.

The Proprietors respectfully request the Company will see that every Bottle of Wine, brought by the Waiters, has the Seal of The London Wine Company*; the Bar being answerable for the quality, if the Bottles are sealed as above; the Company ought, therefore, to examine the Seal, and see the Cork drawn in their presence.*

Port	6	0		
Sherry	6	0		
Bucellas	6	0		
Lisbon	6	0		
Vidonia	6	0		
Madeira	8	6		
Sauterne	8	6		
Barsac	8	6		
Claret	9	6		
Old Hock	12	0		
Champagne	12	0		
Burgundy	13	0		
Arrack, ℔ Quart	12	0		
Ditto, ℔ Pint	6	0	6	
Ditto, ℔ Half Pint	3	0		

£ 1 | 8 | 2

*** *All the Wines have been furnished by the London Wine Company, 141, Fleet Street.*

UNDER THE ESPECIAL PATRONAGE OF HIS MAJESTY.

THE PROPRIETORS OF THE

ROYAL GARDENS, Vauxhall,

RESPECTFULLY ANNOUNCE THE

Last Night but One

OF THE SEASON,

Wednesday,

30th AUGUST, 11.6

When they will present the Public with a Splendid

UNION GALA,

Combining all the Attractions of the Season, viz. those of

His Majesty's Birth Night
Duke of York's Night
Duke of Clarence's Night
Coronation Gala
Waterloo Fete & Juvenile Fete

The Gardens will be magnificently Illuminated with upwards of

12.000 EXTRA LAMPS!

In Devices illustrative of all these festive occasions, forming a

Blaze of Light and Splendour

Unequalled in any Country.

THE CONCERT

WILL EMBRACE THE TALENTS OF
Miss TRAVIS, Miss HELME, and Miss LOVE,
Mr. BRAHAM,
Mr. SINCLAIR, and Signor DE BEGNIS;
Mr. TAYLOR, Mr. HORNCASTLE, Mr. ROBINSON, Mr. TINNEY, and Master BARKER.
Leader of the Band, Signor SPAGNOLETTI. Conductor, Mr. BISHOP.

THE BEAUTIFUL MOONLIGHT SCENE OF THE

Ruins of an Italian Abbey,

Produced by the celebrated Mr. STANFIELD, of the Theatre Royal, Drury Lane, will be exhibited for the last time but one.

Mr. Wilson on the Tight Rope

And an entire novelty, called THE CARNIVAL OF VENICE, OR A MASQUERADE

ON TWO TIGHT ROPES,

By Mr. WILSON, assisted by the YOUNG AMERICAN, introducing

Polichinello & Family, with Comic Dancing, &c.

THE NEW BALLET,

Il Coronamente della Roziere,

In which the TWO RIDGWAYS will dance a GROTESQUE PAS DE DEUX.

Mr. BLACKMORE will exhibit his usual Evolutions on the

SLACK ROPE.

A MILITARY BAND will play at intervals, during the Evening, in the Orchestra.

TO CONCLUDE WITH A DISPLAY OF

FIRE-WORKS,

Of surpassing Magnificence.

In the last Grand Piece, the Young American will make his Terrific Ascent to the Moorish Tower, and descend amidst Volumes of Fire!

☞ Doors open at Seven.—Concert begins at Half-past Eight.—Admission 4s.

UNDER THE ESPECIAL PATRONAGE OF HIS MAJESTY,

ROYAL GARDENS, VAUXHALL.

AN INTERESTING AND UNIQUE

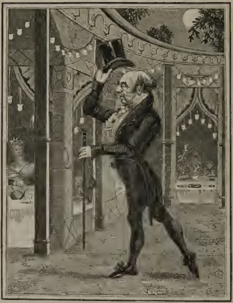
GALA

WILL TAKE PLACE

ON MONDAY, 19th of AUGUST, 1833,

FOR THE BENEFIT OF

MR. SIMPSON,



MASTER

OF

THE CEREMONIES

OF THE

Royal Gardens, Vauxhall,

UPWARDS

OF

THIRTY-SIX YEARS.

MR. SIMPSON'S OWN ADDRESS TO THE PUBLIC.

To the most illustrious Princes and Princesses of the British Empire; to their Excellencies, the most noble and puissant Princes, and other illustrious Ambassadors of the Foreign States, now residing in London, and their truly noble and accomplished Ladies; to the most noble and distinguished Nobility of the United Kingdom, and their truly noble and accomplished Ladies; and also to all the other respectable classes of distinguished Visitors, that so kindly honor and grace the Royal Gardens every Season with their distinguished presence, and their amiable and lovely Ladies.

To all those truly illustrious, noble, and distinguished Visitors of the Royal Gardens, Vauxhall, their truly humble and very devoted Servant, C. H. SIMPSON, Master of the Ceremonies of those Gardens for Thirty-six Years, most dutifully and most respectfully begs to inform all the illustrious, noble, and all the other respectable classes that visit the Royal Gardens, that, for my humble services, for so long a period, in the truly honorable service of the Public, the very kind generosity of the worthy Proprietors of these Gardens have been pleased to permit (on my own sole account) an unprecedented occurrence, that never in the whole annals of the Gardens took place at the Royal Gardens before, namely, (a Benefit.) I therefore, with all due and humble submission, and filled with the most dutiful and sincere expressions of heartfelt attachment, presume, with all becoming awe, to approach such illustrious, noble, and distinguished Personages, and with every sense of the most profound humility, confidently relying on the paternal disposition of the generous Public to an old servant, at one of the first places of Public Amusement in the first City in the Empire, this celebrated splendid ancient Temple of loyalty, where the most lovely British and Foreign beauties congregate under the same happy roof to enjoy the pleasure of each other's company; and where I have had the HIGH HONOR of receiving his late Majesty, George IV. when Prince of Wales, and Royalty, Rank, Fashion, and Elegance, to the present moment, and am now in the Sixty-third Year of my Age.

On this gratifying conviction, most illustrious, noble, and distinguished Personages, and all the other respectable parts of a generous Public, I very humbly rest my hopes, that your well-known unparalleled goodness of heart will graciously receive, not only with indulgence, but with favor, the humble yet earnest request, which I now, in the most dutiful manner, presume to lay at your feet.

Such condescension of such illustrious, noble, and distinguished Patrons, I should hail as the sure harbinger of my future happiness, assured that the patronage and the presence of such truly-illustrious, noble, and distinguished Visitors, on the 19th of AUGUST, the Night of my Benefit, would essentially promote the prosperity of my future days as long as I live.

I also very dutifully beg to make known to the distinguished Visitors, that neither pains nor expense will be spared in putting the whole Gardens into a state of unequalled splendor, and fitting-up every part in order to render the Night worthy of their illustrious patronage; and every Device worthy of such a distinguished occasion.

I also very respectfully beg leave to make known, that I am one of the very few survivors, at the present day, of that bloody and furious battle, that lasted from day-light in the Morning until dark, fought by Admiral Rodney, in the West Indies, on the 12th of April, 1782, when the British standard completely annihilated and destroyed the whole French Fleet, and, among the captured ships, was the celebrated Ville de Paris, a tremendously high red-sided, 90 gun ship, with a gilt Lion at her head, and took their grand Commander in Chief, the Count de Grasse, a fine tall stout athletic man, about 5 feet 11 inches high, prisoner. For like His present Majesty, and at the same time as His Majesty, I began some of my earliest days in the honorable profession of the Royal Navy; for when I was eleven years of age, the Gallant Captain Sir James Wallace, who was a friend of my father, took me on board of his ship the Warrior, 74 gun ship, as an acting Midshipman, which was then at Portsmouth, and immediately set sail for the West Indies, to every Island of which we were cruising about, until the great battle took place on the 12th of April, 1782. We then went to North America, then back to the West Indies. When at St. Lucia, on the 10th of March, 1783, a Packet of Peace arrived to inform us that a ratification of Peace had taken place between Britain, France, Spain, and America, when our ship immediately set sail for Old England, with joyous hearts, and arrived at Portsmouth the latter end of April, 1783. The ship was paid off; and I was, like other young gentlemen in my situation, honorably discharged in the thirteenth year of my age; and had been always very much beloved and respected by all the officers on board the ship, and so much so, that Captain Stone of the Royal Navy, the brother of Mr. Stone, the Master of our ship, wrote a letter to his Brother from the East Indies, stating that he would give all the world if he could but have me with him on board his 74 gun ship in the East Indies.

All these reasons will, I earnestly hope, induce all the illustrious, noble, and distinguished Visitors to be graciously pleased to condescend to patronise my earnest prayer for your distinguished support on the Night of my Benefit; as I do assure you, most illustrious, noble, and distinguished Ladies and Gentlemen, it will truly gladden the heart, for the remainder of his days, of your most submissive, humble, and devotedly faithful Servant, at your command, in the Sixty-third Year of his Age; and shall never, while I live, cease to testify my gratitude for the same.

I have the honor to remain, most illustrious, noble, and distinguished Personages,
With every sense of the most profound respect,
Your very grateful and devoted humble Servant,
C. H. SIMPSON,
Master of the Ceremonies, Royal Gardens, Vauxhall.

ROYAL GARDENS, VAUXHALL,
August, 1833.

Tickets, at the usual Price of Admission, FOUR SHILLINGS each, may be had of Mr. SIMPSON, 31, Holywell Street, Millbank; at Mr. EBERS's Library, Bond Street; Mr. SAMS', St. James's Street; Mr. CHAPPELL, Royal Exchange; Mr. THRESHER, 24, Haymarket; 23, Ludgate Hill; 141, Fleet Street; and at the Gardens.

☞ FULL PARTICULARS OF THE GALA WILL BE DULY ANNOUNCED.

BALNE, PRINTER, GRACECHURCH STREET.

VAUXHALL GARDENS.

Lessee, Mr. **ROBERT WARDELL**, Royal Gardens, Vauxhall.

UNDER MOST DISTINGUISHED PATRONAGE.

113th SEASON.

On Monday, Wednesday, & Friday,

MAY 26th, 28th, and 30th, 1845,

And continue open every MONDAY, WEDNESDAY, AND FRIDAY
during the Season.

The Entertainments will commence with the performance of the

YAGER BRASS BAND!!

(Who will appear in a New & Splendid Uniform,)

Conductor, - - - Mr. I. LEWIS.

PROGRAMME.

GRAND MARCH	*Kuffner*
GALOP (Iris)	*Hensel*
INTRODUCTION & POLACCA	*W. Perry*
WALTZ — Ophiclide Obligato, Mr. Small	*Brepsant*
POLKA (Annen)	*Labitzky*
"CHOUGH AND CROW"	*Sir H. Bishop*
MAZURKA—Trumpet Obligato, Mr. Hall	
SERENADE—"Bless'd be the Home" (from the Gipsy's Warning)	*Benedict*
PAS REDOUBLE	*King*
WALTZES, (Elfin)	*[illegible]tzky*
POLKA—(Original)	*Jullien*
GALOP—Railroad	

After which, a

VOCAL AND INSTRUMENTAL

CONCERT!

Will take place in the Grand Orchestra,

Which has been re-modelled, under the direction of Mr. BRECKELL, late of the Theatre Royal, Drury Lane, principal Machinist to the Gardens, and Decorated in the most costly style of splendour by Mr. HURWITZ, and is now the most extensive in Europe.

The BAND will consist of

100 PERFORMERS!

Including all the available Talent in the Musical World, as the names of the following Performers from Her Majesty's Theatre, the Philharmonic and Ancient Concerts, &c. will indicate:—Messrs. THIRLWALL, E. PERRY, JAY, GRIFFITHS, T. HAR-SEVERN, CARTE, LAV[illegible], [illegible], F. HILL, ARBAN, LAURENT, WINTERBOTTOM, BEAN, HEALEY, SMITHIES, GOODWIN, ARTHUR, BANN, PRATT, ENGELS, STREATHER, GARDNER, M. CASTELL, GUEST, GILES, H. GRAVES, HANN, WESTLAKE, KELLY, WILKINS, STEPHENS, H. GRIESBACH, T. WESTROP, DAY, PIGOT, REED, DE FOLLY, HARDY, F. HILL, DAVIS, &c.

Musical Director and Composer, **Mr. LOUIS EMANUEL.** Leader and Conductor, **Mr. WILLY.** Leader of the Ballet, **Mr. T. SHARGOOL.** Leader of the Quadrille Band, **M. COLLINET.**

[illegible]RT I.

[illegible]AVOLO)	*Auber*
[illegible] "The Land of the West," Miss A. TAYLOR	*Lover*
GLEE "Blow Gentle Gales," Miss A. TAYLOR, Miss PARSONS, Mr. BINGE, and Mr. F. SMITH	*Sir H. Bishop*
WALTZ "The Aurora,"	*Strauss*
DUET Cornets a Piston, Messrs. ARBAN & LAURENT [illegible]	*Braham*
SONG "The Sun his Bright Rays," Mr. [illegible]	*Hudson*
COMIC SONG "Ple[illegible]," Mr. J. W. SHARP	
QUADRILLE—[illegible]	*Musard*

In the ROTUNDA THEATRE, will be produced a NEW BALLET, entitled

MYRNA;

Or, the Spirits of the Deep!

Written and produced under the immediate direction of Mr. A. HARRIS.
The Dances by Mr. G[illegible]URNOUR. The Dresses by Mr. and Mrs. SIMMONS.
The Machinery by Mr. BRECKELL.
The New Scenery by M[illegible]ENOUILLET. And the Music by Mr. LOUIS EMANUEL.

After which the

ERUPTION OF MOUNT ETNA!

And Destruction [illegible] the Ancient City of Catana!

The model designed by the Messrs. A[illegible]MS and the Pyrotechnic effects by Mr. DARBY.

In the BALLET THEATRE will be ex[illegible]ted a beautiful specimen of the Scenic Art, designed and painted by Mr. MACFAR[illegible]N, of the Theatre Royal Covent Garden, Messrs. FINLAY, FENTON, and numerous [illegible] Artists and Assistants, representing the

VILLA D'ESTE AT TIVOLI!

CONCERT.—PAR[illegible] II.

OVERTURE, "Guillaume Tell"	*Rossini*
DUET, "As it fell upon a day" Miss TAYLOR & M[illegible] PARSONS	*Sir H. Bishop*
SONG, "I'm Afloat" Mr. F. SMITH	*Russell*
WALTZ, "Rosa"	*Launer*
SONG, "Kathleen Mavourneen," Miss PARSONS	*Crouch*
SONG, "The Merry Gipsey Band," Mr. MARSHALL	*Fry*
COMIC SONG, "Sam Slick," Mr. J. W. SHARP	*Labern*
OVERTURE, "La Dame Blanche"	*Boildeau*

[illegible]RN OVER.

[illegible]ON SUNDAY!

For Promenade, AT FIVE, and Close at TEN,

REFRESHMENT TICKET, - SIXPENCE.

VAUXHALL BRIDGE. Reduced TOLLS,
Passengers, ½d. Cabs, 2d.

Applications for Bills and notice of any irregularity in the delivery, to be addressed to Mr. R. DUFFELL, at the Royal Gardens Vauxhall.

Refreshments, of the best quality at the usual Tavern Prices

Correct Programmes can be had in the Gardens only.

[illegible]. RAMSHEAD, Machine Printer,] [Lower Kennington Lane, Lambeth.

From an immense ...

In the WATERLOO GROUND will be exhibited A STUPENDOUS
VIEW, designed, painted, and constructed by Messrs. JOSEPH, FREDERICK, and ALFRED ADAMS, representing

THE GOLDEN
TEMPLE OF HONAN

OR, THE

HALL OF THE CELESTIAL KINGS!

This splendid Pictorial Exhibition (which will be brilliantly illuminated by a variety of Coloured Fires) is illustrative of a

GORGEOUS CHINESE FESTIVAL OR MYSTERY!!

On the occasion of the New Year, in the celebrated

Jos House, or Temple of the Three Golden Idols,

Typical of the Past, the Present, and the Future. To render this beautiful picture the more complete, a number of

ILLUMINATED PAGODAS!

Of most gigantic dimensions, to correspond with the Temple, have been furnished by Mr. R. W. COCKS, the original Artist to the Gardens.

A CHINESE BRIDGE extending over an ARTIFICIAL LAKE!

Has likewise been erected, to give full effect to a series of

TABLEAUX PYROTECHNIQUES!!

BALL ROOM!

A New and Splendid Salle de Danse has been prepared, and fitted up as a

GORGEOUS TURKISH SALOON!

Of 120 Feet in length, displaying, through its various compartments, a view of the **Valley of Sweet Waters on the Barbyses**, and a **Scene on the Bosphorus by Moonlight.** Painted by M. FENOUHLET.

THE ILLUMINATIONS!

Will be on the brilliant and Extensive Scale of former years, and will include many new and appropriate Designs, which will be displayed by

20,000 LAMPS!

The FIREWORKS by Mr. DARBY.

A New [illegible] Gallery has been erected.

THE ITALIAN WALK

Has been restored in all its pristine beauty, embellished with a number of Noble Statues, modelled after designs by the most eminent Sculptors, and likewise with several beautiful

FOUNTAINS AND JETS D'EAU,

The Walk will be Brilliantly Illuminated by myriads of Lamps, and at either end will be displayed [illegible] of magnificent

DISSOLVING VIEWS by Mr. GRAY.

THE PROMENADES

Have been most tastefully laid out, and ornamented by the most refreshing Shrubs and Flowers.

The Covered [illegible] have been considerably Enlarged, and will in case of rain [illegible] Shelter for 20,000 Persons.

THE MAGNIFICENT PICTORIAL ILLUSTRATIONS

with which the Gardens have been ornamented, may be thus described:—

PORTSMOUTH HARBOUR AND SHIPPING!!

THE HERMIT!!

A Rocky View on the Coast of Cornwall, with Wreckers on the Look-out, & Smuggler's Haunt!

Has been painted by Mr. GRAY. Also by the same Artist, a

MONASTERY of the OLDEN TIME and PROCESSION of MONKS, and likewise a **DIORAMIC VIEW IN SWITZERLAND!**

SUPPER PAVILION

This Magnificent Saloon has been entirely re-decorated by M. FENOUHLET, and other Artists.

M. MUSARD,

The celebrated Conductor of the Fashionable Parisian Balls and Concerts, will appear on the 4th June.

THE REFRESHMENTS

Of the very first Quality,

THE WINES

Of the best Vintages, will be supplied by Mr. ELLIS, of Her Majesty's Theatre,

AT TAVERN PRICES.

ADMISSION 2s. Children Half Price.

Doors open at Half-past Seven,

Performances commence at Eight o'Clock precisely.

Season Tickets, price £3. 3s. to Admit Two Persons every Evening, (Masquerades excepted,) to be obtained of Mr. Wadge, Opera Colonnade; Mr. Bates, Organ Builder, Ludgate Hill; Mr. Allcroft, Bond Street; and at the Gardens.

VIVAT REGINA.

[Kemshead, Printers, Kennington Lane, Lambeth.

ROYAL GARDENS,

VAUXHALL.

DIRECTOR - - - - MR. ROBERT DUFFELL.

EXTENSION OF THE

SUMMER SEASON,

FOR

SIX NIGHTS MORE.

BY SPECIAL DESIRE.

OPEN EVERY EVENING, WET OR DRY,

ADMISSION, - ONE SHILLING.

PROGRAMME OF THE ENTERTAINMENTS!!

Selections of Popular Airs by the Military Band

From the Operas of "Il Trovatore," "Traviata," "I Puritani," "La Somnambula," &c

Conductor, - - MR. DEAN.

CONCERT

IN THE HANDEL ORCHESTRA,

AT HALF-PAST SEVEN.

Musical Director, **Mr. G. PHILLIPS.**

Vocal Conductor - Mr. RUSSELL GROVER.

VOCALISTS.

MRS. LAWRENCE.

MR. RUSSELL GROVER. MR. P. CORRI.

MASTER HAYDN CORRI, who will Sing a New Serenade, "Stars in the Twilight," Composed by WILLIAM CORRI.

MR. CHARLES SLOMAN,

The only English Improvisatore, who will Sing a New Song written by himself, entitled **"AN INVITATION TO VAUXHALL,"**

AND

MR. ELIJAH TAYLOR.

Daring Acts of Equitation in the

CIRQUE IMPERIALE,

AT HALF-PAST EIGHT,

TOM THUMB, as BACCHUS

Mr. **G. THOMPSON,** in his extraordinary Performance, as the BOTTLE EQUILIBRIST.

Signor **ANTONIO,** as DON JUAN.

[illegible] - Comic Act of Horsemanship, entitled L'IMAGE.

Master **ALFRED's** ACT OF FANCY.

Madame **BLANCHE,** the Equestrian Magnet, as the MOUNTAIN SCOT,

AND

MR. JAMES ROBINSON,

THE GREAT AMERICAN BARE-BACK RIDER.

The whole produced under the direction of Mr. H. CROUESTE,
The Queen's Jester, who had the honor of Appearing before Her Majesty, at Buckingham Palace, on the 24th May.

RIDING MASTERS—Messrs. J. SMITH and G. THOMPSON.

CLOWN, BY H. CROUESTE,

Who will enliven the Audience by his Inimitable Drolleries

DANCING on the New Leviathan Platform

AT NINE.

Master of the Ceremonies - - Mr. MOXSY,

TWO BANDS.

A BRILLIANT DISPLAY OF FIREWORKS

AT HALF-PAST TEN.

Dancing will immediately afterwards be resumed.

GRAND ILLUMINATIONS!!

DOORS OPEN AT SEVEN.

Admission - ONE SHILLING.

☞ **On SATURDAY,**

Doors Open at Three o'clock for Promenade,
For ENTERTAINMENT, at 5.

OPEN ON SUNDAY!

For Promenade, AT FIVE, and Close at TEN,

REFRESHMENT TICKET, - SIXPENCE.

VAUXHALL BRIDGE, Reduced TOLLS,
Passengers, ½d. Cabs, 2d.

Applications for Bills and notice of any irregularity in the delivery, to be addressed to Mr. R. DUFFELL, at the Royal Gardens, Vauxhall.

Refreshments of the best quality at the usual Tavern Prices

Correct Programmes can be had in the Gardens only.

S. KENSHEAD, Machine Printer, Lower Kennington Lane, Lambeth.

ROYAL GARDENS,
VAUXHALL

Under the especial Patronage of Her Most Gracious Majesty the Queen, Prince Albert, and the Royal Family.

DIRECTOR - - - MR. ROBERT DUFFELL.

EVERY EVENING, WET OR DRY,

(SATURDAY EXCEPTED.)

DOORS OPEN AT SEVEN.

ADMISSION, - ONE SHILLING

PROGRAMME OF THE ENTERTAINMENTS!!

Selections of Popular Airs by the Military Band

From the Operas of "Il Trovatore," "Traviata," "I Puritani," "La Sonnambula," &c.

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Musical Director, - Mr. G. PHILLIPS.

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VOCALISTS.

MRS. LAWRENCE.

MR. RUSSELL GROVER. **MR. J. G. FORDE.**

MR. P. CORRI. MASTER HAYDN CORRI, AND

MR. CHARLES SLOMAN,

The only English Improvisitore, who will Sing an entirely New Song, written by himself, entitled "REMINISCENCES OF VAUXHALL, ANCIENT AND MODERN."

Classical Performance by the JAMESON FAMILY on the Ballet Stage.

Daring Acts of Equitation in the Cirque Imperial

AT HALF-PAST EIGHT,

By the most celebrated Male and Female Equestrians of the day, under the Management of **Mr. J H EMIDY,**

The Acts will be diversified by the Inimitable Drolleries of

FOUR CLOWNS!

Mr. W. B SEAL, Mons. GRIEL, Mr THATCHER, and Mr. HARRY CROUESTE, The Queen's Jester, who had the honour of appearing before Her Majesty, at Buckingham Palace, on the 24th ult.

RIDING MASTERS—

Mr. J. H. EMIDY, M. ZAMESOU, and Mr. JAMESON.

DANCING on the New Leviathan Platform

AT NINE,

Master of the Ceremonies - Mr. MOXSY and Assistants.

A BRILLIANT DISPLAY OF FIREWORKS

AT HALF-PAST TEN, AND

ASCENT ON THE TIGHT ROPE,

By Madame SAQUE,

Surrounded by Showers of Fire, Rockets, &c.

AFTER WHICH

DANCING WILL BE RESUMED ON THE PLATFORM.

GREAT NOVELTIES ARE IN PREPARATION.

GRAND ILLUMINATIONS!!

DOORS OPEN AT SEVEN.

Admission - ONE SHILLING.

NOTICE.—These Gardens will be

OPEN ON SUNDAYS!

AT FIVE, and Close at Ten,

ADMISSION - (By Refreshment Ticket) - SIX-PENCE.

The Reduction of VAUXHALL BRIDGE TOLLS, Passengers, 1d. Cabs, 2d.

Applications for Bills, and notice of any irregularity in the Delivery, to be addressed to Mr. H. EVANS, at the Royal Gardens, Vauxhall

Refreshments of the best quality at the usual Tavern Prices.

Correct Programmes can be had in the Gardens only.

H. KEMSHEAD, PRINTER,] [LOWER KENNINGTON LANE.

NOTICE! In conseque the Railroad to within 400 yards of the Grand Stand, at Ascot, the Grand Ball & Peace Gala, of the Derby Day, will be repeated on the Ascot Cup Day, Thursday, June 12th. Nearly all the Trains from Ascot Races, it is believed, will stop at the Vauxhall Station.

Admission - Half-a-Crown.

Doors Open at Half-past 8 o'clock.

For Particulars respecting the GROUND for BUILDING, apply at the Office, at the Gardens, from 9 till 6 o'clock.

ROYAL GARDENS, VAUXHALL,
July 8th, 1859.

H. KEMSHEAD, Printer, Lower Kennington Lane, Lambeth.

GARDENS

VAUXHALL.

Under the Direction of Mr. ROBERT WARDELL.

FOR TEN NIGHTS ONLY!

COMMENCING

Monday, June 9th, 1856.

The Greatest Attraction ever offered at Vauxhall!

First Appearance in London of the

Cirque Imperial

DE FRANCE,

(One of the Best Equestrian Companies in Europe,) under the direction of

M. M. RIMBERT AND LAMBERT,

Who are coming to London expressly to fulfil this Engagement—the Troupe consists of

Mdlles. VIRGINE	M. M. RIMBERT
" EMILIE L.	" LAMBERT
" ANAIS RIMBERT	" PUSTERLE
" Clementine PAUL	" ANDRE COMER
" MELANIE	" FELIX
" ROSITTA	VAN CATTENDICK
Madame MARIETTE S.	&c., &c.

HERR DEANI, Sprite, and SIGNOR PERRELLI
On the Horizontal Pole.

MONSIEUR LEOPOLD

Will also exhibit his Extraordinary Performances in Front of the

Fairy Lake and Basaltic Cavern

Designed and Painted by DALBY. who has also Painted the DIORAMA of the

BAY OF NAPLES,

And the Installation of the KING OF SARDINIA, as a Knight of the Garter, at St. George's Hall, Windsor, in addition to the Emperor and Empress of the French returning from the Chase, and a Gypsy Encampment By Moonlight.

VOCAL AND INSTRUMENTAL

CONCERT!

Amongst the Vocalists already Engaged, will be found

MISS F. REEVES, MISS E. JACOBS, MR. RUSSELL GROVER, HERR JONGHMANS AND MR. MACKNEY.

The Instrumental Department is under the direction of HERR VON HEDDEGHEM, and comprises a large amount of Talent, including several well-known Soloists.

THE MILITARY BAND

Is under the direction of Mr. R. DEAN.

THE FIREWORK DISPLAY

FROM THE

ARC DE TRIOMPHE!

Will, as usual, form an important feature in the Evening's Amusement, several new devices having been invented by Madame COTON. The Finale will form a Tableaux seldom surpassed in the Pyrotechnic Art.

THE ILLUMINATIONS

(Superintended by Mr. ROBERT DUFFELL,) will be at least as Brilliant as on any former years.

TWO

DANCING STAGES

Are devoted to the votaries of Terpsichore, and Two Full and Efficient Bands contribute to the amusement of the Company.

Masters of the Ceremonies ... Messrs. FRERE, JARVIS, &c.

NOTICE! In consequence of the Opening of the Railroad to within 400 yards of the Grand Stand, at Ascot, the Grand Ball & Peace Gala, of the Derby Day, will be repeated on the Ascot Cup Day, Thursday, June 12th. Nearly all the Trains from Ascot Races, it is believed, will stop at the Vauxhall Station.

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ROYAL GARDENS, VAUXHALL,
July 8th, 1859.

H. KEMSHEAD, Printer, Lower Kennington Lane, Lambeth

NOTICE.

ROYAL GARDENS, VAUXHALL.

FAREWELL!

The Public is respectfully informed that this celebrated Place of Amusement, after a Durance of nearly a Century and a Half, and receiving within its Portals the *elitè* of the World, is

DOOMED TO BE DESTROYED.

On Tuesday, July 26th, Workmen will commence taking down the whole of the Buildings, and clearing the Grounds, in order to Let it for Building purposes. It is, therefore, with great pleasure that G. STEVENS, for Thirty-five Years connected with the Establishment, informs the Public that, through the kindness of the Owner of the Property, he is enabled to

OPEN THE GARDENS FOR THE

LAST TIME.

THE SEASON WILL CONSIST OF

SEVEN NIGHTS,

VIZ:—

MONDAY, JULY 18th,
TUESDAY, JULY 19th,
WEDNESDAY, JULY 20th,
THURSDAY, JULY 21st,
FRIDAY, JULY 22nd,
SATURDAY, JULY 23rd,

And positively Close for Ever on

MONDAY, JULY 25th.

Arrangements are being made with the various Artistes, in order to make the Fêtes as Entertaining as possible.

Particulars will be given in future Bills.

ADMISSION, ONE SHILLING.

For Particulars respecting the GROUND for BUILDING, apply at the Office, at the Gardens, from 9 till 6 o'clock.

ROYAL GARDENS, VAUXHALL,
July 8th, 1859.

H. Kemshead, Printer, Lower Kennington Lane, Lambeth.

FAREWELL
TO
VAUXHALL.

MONDAY, JULY the 25th,
MOST POSITIVELY THE
LAST NIGHT FOR EVER.

Extra Illuminations!
Extra Concerts!
Extra Horsemanship!
Extra Fireworks!
Extra Music!
The Last Dancing!
The Last Suppers!
The Last Punch!
AND
No Extra Charge!

BEING FOR THE BENEFIT OF
MR. G. STEVENS.

THE LAST
GRAND CONCERT
IN THE OPEN ORCHESTRA.

THE LAST TIME OF
MISS LIZZIE HARRIS,
The celebrated Mr. T. MATTHEWS, Mr. T. CRITCHFIELD,
Mr. RUSSELL GROVER, and Mr. JOSEPH MATZ.
Musical Director and Conductor - - Mr. R. DEAN.

THE LAST
PERFORMANCE on the BALLET STAGE,
BY M CHAPINO'S TALENTED TROUPE

THE LAST HORSEMANSHIP
In the Rotunda, by distinguished Artistes, under the entire Direction of
Mr. HARRY CROUESTE, THE QUEEN'S JESTER,
Who, on this occasion, will out-do himself

THE LAST AL FRESCO ENTERTAINMENT,
GYMNASTIQUES, ACROBATS, CORDE TENSE, &c.

The LAST FIREWORKS,
On a surpassing scale of Magnitude, by BENNETT late COTON.

THE LAST
Dancing on the Monstre Platform,
M Cs.' Mr FRERE and Mr JARVIS
The Quadrille Band, Conducted by Mr. PHILLIPPS,
Will Perform in front of the Pavilion

GORGEOUS ILLUMINATIONS,
OF UNEQUALLED SPLENDOUR,
40,000 additional Lamps
By Mr R. DUFFELL.

The Brilliant Gas and Lustre Illuminations by Mr T. WINSLAND
Machinist, Mr. T. LOW The whole under the Direction of Mr. G. STEVENS

ADMISSION, ONE SHILLING.
DOORS OPEN AT SEVEN O'CLOCK.

The Plant, Fixtures and Fittings of these Gardens to be Sold. For Particulars respecting the Ground for Building, apply at the Office at the Gardens, from 9 till 6 o'clock.

H. Kemshead, Printer, Lower Kennington Lane, Lambeth.

ROYAL GARDENS

VAUXHALL,

Under the Especial Patronage of Her Most
Gracious Majesty the Queen, Prince Albert, and the Royal Family.

Director, - Mr. ROBERT WARDELL.

MILITARY FETES!

EVERY EVENING (except Saturday),
BOMBARDMENT AND BURNING
OF THE
Temple of Guadma & Great Pagoda of Dagon,
RANGOON, BURMESE EMPIRE.

ENGAGEMENT OF
STOKES' AMERICAN WONDERS,
Little "ELLA," & Young "LEON,"

Whose surprising Performances have been the theme of universal admiration, and acknowledged by the profession as the most talented Artistes of the day. The grace and daring of the Little "ELLA," while executing her surprising Leaps over various objects, are incredible. The Young "LEON" and his bounding Steed, vaulting through Balloons of Fire, and over Gates Six Feet High, must be seen to be appreciated.

Mr. WARDELL respectfully announces that he has availed himself of the return of Mr. STOKES from his Continental Tour, and has prevailed upon him to delay his Departure to America for a brief period, in order to present to his Patrons an Equestrian Entertainment, which he flatters himself cannot be equalled in Europe.

On MONDAY, JULY 4th,
GRAND ANNUAL

American Fete!

When a variety of National Music and New Songs, together with complimentary Tableaux in Illumination and Fireworks, will be produced.

The ANNUAL FETES in aid of the Funds of the

LICENSED VICTUALLERS' ASYLUM,

Are also fixed for MONDAY, July 4th, and TUESDAY, 5th, 1853, on which occasion will be given a variety of Additional Attractions.

WEDNESDAY, JULY 6th, **A GRAND GALA.**

BAL MASQUE, THURSDAY, July 7th.

The Entertainments will commence with a VOCAL and INSTRUMENTAL

CONCERT!

In which the following Vocalists will have the honour of appearing;
Miss PEARCE,
Miss FANNY REEVES and **Miss G. HODSON,**
Herr JONGHMANS — Mr. ALFRED STUART,
And Mr. J. W. SHARP.

Vocal Conductor, Mr. G. A. HODSON. Leaders, Van HEDDEGHEM & Mr. LAWRENCE.

The **Musical Arrangements** are placed under the Direction of

HERR SOMMER,

Celebrated at the Great Exhibition in Hyde Park. **THE BAND** includes **The Brothers MOLLENHAUER,** Violin Soloists to the King of Prussia. **M. REMUSAT,** from Her Majesty's Theatre, and all the available Talent at present in London.

MR. DEAN will lead his MILITARY BAND.
And during each Evening perform Selections from the most Favourite Operas.

THE ENTERTAINMENTS OF THE ARENA

In the ROTUNDA THEATRE will be supported by the following Artistes.
THE WONDER OF THE WORLD,
LITTLE "ELLA,"
The Flying Phenomenon.
YOUNG "LEON,"
The Star of the Cirque National de Paris,
Mdme. PAULINE NEWSOME,
The First Pantomimic Rider in the World
Mr. JAMES NEWSOME,
The Accomplished and Graceful
MADEMOISELLE ZAMESOU,
Sig. RUSSELLI and Herr ZAMESOU on LA PERCHE
Feats of Strength on the Pole Elastique, by **HERR CARNE.**
Mons. CROUESTER with his Comic Drolleries.
Assisted by **Mons GUSSIA, Mons. & Madame DERVANIE,**
and numerous Auxiliaries.

ON SATURDAY, JULY 9th,

Grand Juvenile Fete!

Open at 7, Concert at 8, Horsemanship at 9; Fireworks at 10, and terminate the Evening's Entertainment a few minutes after 11.—Children Half-price.

Admission - - - HALF-A-CROWN.

DOORS OPEN AT EIGHT O'CLOCK PRECISELY.

Mr. MITCHELL, Librarian to Her Majesty, 33, Old Bond Street, has been appointed Sole Agent, for the Sale of Tickets, Stalls, and Private Boxes.

The Westminster Omnibuses set down at the foot of Vauxhall Bridge every Ten Minutes, from the City and the West End.—The Railway Fares from the Waterloo Station to Vauxhall are reduced by one-half

PERRY, DAVIS, & Co., Machine Printers, Elephant and Castle, Newington Butts.

WEDNESDAY, July 20th.

FAREWELL
TO
VAUXHALL

The Public is respectfully informed that this celebrated Place of Amusement after an Existence of nearly a Century and a Half, and receiving within its Portals the *elite* of the World, is

DOOMED TO BE DESTROYED

On Tuesday, July· 26th, Workmen will commence taking down the whole of the Buildings, and clearing the Grounds. in order to Let it for Building purposes. It is, therefore, with great pleasure that Mr. G STEVENS, for Thirty-five Years connected with the Establishment, informs the Public that, through the kindness of the Owner of the Property, he is enabled to

OPEN THE GARDENS FOR THE

The Last Illuminations.
The Last Concerts.
The Last Horsemanship
The Last Fireworks.
The Last Music.
The Last Dancing.
AND
The Last Suppers.

MONDAY, July 18th, 1859,
TUESDAY, July 19th.
WEDNESDAY, July 20th.
THURSDAY, July 21st.
FRIDAY, July 22nd
SATURDAY, July 23rd.
MONDAY, July 25th.

MOST POSITIVELY
THE
LAST NIGHT
FOR EVER,
FOR THE
BENEFIT OF Mr. G. STEVENS.

ADMISSION
ONE SHILLING.
CHILDREN - 6d.

Doors Open at Eight o'Clock.

Merser and Gardner, Printers, Kennington Cross, S.

n 400 yards
Ball & Peace
on the Ascot
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stop at the

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ROYAL GARDENS, VAUXHALL.

The PRICE of ADMISSION.

In giving Notice of the commencement of the Entertainments at these Gardens, the Proprietors think it right to preface their Bill of Fare, by announcing, perhaps, the greatest Feature that ever attended the opening of this Unique Place of Amusement; and which, it is presumed, will both gratify and surprise the Patrons of Vauxhall.

Many valued Friends have suggested the propriety of considerably reducing the Price of Admission, a step which the Expenses of this great Establishment would appear to altogether forbid; but anxious to try the Experiment of affording every Class of Persons the opportunity of enjoying this highly favored Summer Resort, the Proprietors have determined to throw open their Doors at

ONE SHILLING EACH,

with increased Attractions, rather than otherwise. They refer with pride to the Catalogue of their Amusements, and even these exertions shall be exceeded by those in prospective. The Proprietors have done more than their duty to the Public, and look with confidence to the Public for a reward for all their labors.

THE GARDENS WILL OPEN

NEXT WEDNESDAY, JUNE 13, 1838,

Under the direct Patronage of Her Most Gracious Majesty,

AND CONTINUE OPEN EVERY

Monday, Tuesday, Wednesday, Thursday, and Friday, during the Season.

During the winter the Proprietors have devoted all their energies to the general improvement and embellishment of the above Establishment, and they trust that the arrangements for the present Season will meet with that approbation hitherto so liberally bestowed on all their efforts to please. With a view to give every possible accommodation to the Public, and in consequence of the suggestions of many friends and patrons of the Gardens, the Entertainments will commence and terminate sooner than heretofore, thereby enabling families residing at a distance to enjoy an evening's recreation at Vauxhall, and return home at an early hour. The Gardens will be opened at Half-past Seven, and the Fire Works exhibited at Half-past Ten.

The principal Amusements consist of

THE CONCERT,

In the open Orchestra, of Vocal and Instrumental Music, which will commence at Eight o'Clock.
The following Ladies and Gentlemen are engaged

Mr. G. STANSBURY　Mr. BEDFORD
Mr. GARDINER (his First Appearance)　Mr. BUCKINGHAM
Miss AGNES TAYLOR
Mrs. F. MATTHEWS, from the Theatre Royal, St. James', (her first appearance at Vauxhall)
Composer and Director of the Music. Mr. BLEWITT.

IN THE ROTUNDA THEATRE

Will be performed, for the First Time, an entirely New Dramatic Duologue, written by W. T. Moncrieff, Esq., to be called The

TIGER & THE TARTAR,

Characters by Mr. BUCKINGHAM and Mrs. F MATTHEWS

Mr SEDGWICK will play a POT POURRI on the Concertina, in the style of Signor Giulio Regondi.
Immediately after which will be given the Extraordinary Exhibition, entitled

L'ATELIER DE CANOVA

Being a Representation of GROUPS OF SCULPTURE by male and female artists.

After the above, will be Exhibited A GRAND PANORAMA, 100 Feet in length, of

MONT BLANC and the Valley of Chamouni,
In Switzerland.

At the Extremity of the GRAND WALK is placed a Colossal Piece of Sculpture, representing

NEPTUNE IN HIS CHARIOT, DRAWN BY FIVE HORSES,

The whole spouting REAL WATER, forming one of the most splendid JETS D'EAU in England.

In the BALLET THEATRE, to which a Splendid NEW PROSCENIUM has been painted, a New GRAND PICTORIAL EXHIBITION will be produced, consisting of

FOUR DIORAMIC MECHANICAL PAINTINGS,

VIZ

A VIEW OF THE MONASTERY and LAKE OF ST. BERNARD, in Switzerland —A Snow Scene by Moonlight

THE MARTELLO TOWER AND WRECK OF AN INDIAMAN, on the Coast of Genoa, shewing the effects of Twilight and Sunrise.

THE POST HOUSE on the Brenner, in the Tyrol, with the Effect of the Clouds passing over the Sun, as previous to a Storm

A VIEW OF LONDON FROM THE THAMES, from Southwark Bridge, taken during the late severe frost

The whole Painted by **Mr. COCKS.**

THE ITALIAN WALK, 800 Feet in Length,

Will be thrown open, and a new VIEW OF DUOMO D'OSSOLA, in Italy, will be shewn at one extremity; and at the other are Two Colossal Statues of

His Grace the Duke of Wellington and Napoleon Buonaparte.

THE GARDENS

Will be decorated with Fountains, Statues, &c and many Trifles, much too numerous to mention, will be found in different parts.

THE ILLUMINATIONS

Will be on an increased scale of Splendor, and include

A GRAND COMPLIMENTARY DEVICE,

Prepared expressly for the Opening Night.

THE

FIRE WORKS

Will be under the sole superintendence of Mr. D'ERNST, who being paid a large additional sum for the present Season, will be enabled to produce a Display such as never has been witnessed in this Country.

The unrivalled MILITARY BAND of the Surrey Yeomanry, (under the Direction of Mr. Wallis,) as well as a First-rate Quadrille Band, are engaged,

And will perform after the Fire Works as well as during the Evening.

Refreshments of all kinds may be had in the Gardens at the most moderate Charges.

Doors open at Half-past 7. Fire Works at Half-past 10.

ADMISSION,

ONE SHILLING.

N. B. Extraordinary preparations are making for the Ascents of the Nassau Balloon, of which the particulars will shortly be given.

The Steam Boats now run from Hungerford Market and London Bridge to Vauxhall, and will be found a great Convenience to Visitors.

[Balne, Printer, 38, Gracechurch Street.

ROYAL GARDENS
VAUXHALL

Under the Special Patronage of Her Most Gracious Majesty the Queen, Prince Albert, and the Royal Family.

DIRECTOR, ... Mr. ROBERT WARDELL.

OPEN EVERY EVENING, EXCEPT SATURDAY.

The Director has the gratification to announce that he has succeeded in securing the services of The

VETERAN GREEN

FOR

THREE

FAREWELL ASCENTS

Previous to his final Retirement on completing his

500th ASCENT!

A new mode of lighting, called The

KALEIDESCOPIAN REFRACTOR

as been introduced—the invention of Herr C. Gehricke, to whose conduct the illuminations were entrusted by the King of Prussia, at the Fete given at Berlin, in honor of the inaeguration of the Statue of Frederick the Great.

A FULL

Concert Orchestra!

has bean organised from the best Instrumentalists of the principal Lyrical Theatres, which with the

DANCE MUSIC

is under the conductorship of

M. ARBAN

ae during his recent visit to the Continent has succeeded in securing a Repertory, remarkable for its originality, elegance and variety

A GRAND MILITARY BAND

Under the Direction of Mr DEAN,

Will perform several Selections arranged expressly for the Gardens.

The Great Picture, which has become so importaut a feature at Vauxhall Gardens, has been designed and painted from the best authorities by Mr NICHOLS, and represents the famous

PIAZA DE TOROS

At Madrid, upon the occasion of a Royal Bull Fight

The Garden Theatre is devoted to the peculiarly interesting subject of

The ARCTIC REGIONS

During the Winter and Summer Solstices, painted by the Messrs. ADAMS

THE PYROTECHNIC DISPLAY

By Mr. COTON, is on the same scale af splendour that has rendered these Gardens so justly celebrated.

Dioramic Views of The

LAKE OF LUCERNE!

With ell the veried and exquisite beauties and poetical associations of that lovely spot, have been executed by artists of celebrity.

TUESDAY, August 3rd, 1852,

And EVERY EVENING during the week, (SATURDAY EXCEPTED)

THE CELEBRATED TYROLEAN VOCALIST,

VON B. FEITLINGER

Principal Singer of the Royal Chapel of His Majesty the King of Holland.

The Entertainments will commence with a Grand

CONCERT

Grand Boleros Espagnol,			Fessi
Glee,	"O, by Rivers,"	The Misses JOLLY, Miss PEARCE, Messrs PAWSEY, MORGAN, FOSTER and SHAW,	Bishop
Aria,	"Vieni Leonora,"	M. JONGHMANS	Donizetti
Cavatina,	"The Echo Song,"	Miss JOLLY	Barker
Duet,	"Beautiful Summer,"	The Misses JOLLY,	Jolly
Solo,	Fantasia, Cornet-a-Pistons	M. ARBAN	Arban
Duet,	"The Singing Lesson,"	Miss PEARCE and M. JONGHMANS	Barnett
THE TRAMP CHORUS,		by the ENTIRE COMPANY,	Bishop

COMIC SONGS, by Mr MOODY AND Mr J. W. SHARP.

After which a New Grand Romantic Ballet Divertissement, with New Scenery, Dresses & Decorations, entitled

LEOLA!

Or, The ENCHANTED LAKE.

The Action, Dances, and Groupings invented and produced under the sole Direction of

M. HONORÉ

MAITRE DE BALLET OF THE GRAND THEATRE AT MARSEILLES.

The Music composed and selected by M. SEQUENCE. The Scenery painted by Mr DALBY, and Assistants.
The Costumes by Mrs. CLARKE and Assistants. The Machinery by Messrs. MUNRO and PEDDER.

Leola. — **Mademoiselle PIÉRON**
(From the Grand Opera at Paris)

Eoline, (the Queen of the Lake) **Mademoiselle JULIEN**
(From her Majesty's [illegible])

Lilias, **Mademoiselle DEMONCHY** Ernestine, **Mademoiselle COUSTOU**

Flitta, - **Mademoiselle CRACOVIE**

Phosphor, **Miss CHARLES** Roseate, **Miss LEES**

Reiter, - - - - **M. HONORE**

Zelter, — — **M. VANDRIS**
(From the Grand Opera at Paris)

Naiades, Water Spirits, &c., by Misses Hantly, Ennes, Olivia, Sharpe, Smith, Booth, Murray, Rose Ogilvie, Victorine Ogilvie, Smede, Eliza Fisher, Julie Weston, Harriette Weston, Emma Honey, Carron, Henriade, Marguerite, Eloise, Henriette, Marian, Groombridge, Allanson, Dixon, Walsh, Flinastan.

Scene 1.—A GLADE BY MOONLIGHT, WITH DISTANT VIEW OF THE LAKE.

Scene 2.—*A STALACTITE GROTTO.*

Scene 3-ENCHANTED LAKE with NAUTILUS SHIPS. GRAND FLORAL TRANSFORMATION AND BRIDAL OF LEOLA AND ZELTER.

WONDERFUL EVOLUTIONS & TOURS DE FORCE

BY

HIRAM FRANKLIN
ON THE CORDE VOLANTE

HALL of the ALHAMBRA.

YOUSUF AND HIS INTERESTING GROUP OF ARAB LADIES.
National Dances, Songs, Customs and Ceremonies.

DOUBLE DISPLAYS OF

FIREWORKS

EVERY EVENING by M. COTON.

The Illuminations are under the superintendance of Mr R. DUFFELL.

Admission, - HALF-A-CROWN.

DOORS OPEN AT EIGHT O'CLOCK.

MITCHELL Librarian to Her Majesty, 33, Old Bond Street, has been appointed sole agent for the sale of Tickets, Stalls, & Private Box

Last Two Nights
ROYAL GARDENS
VAUXHALL.
ILLUMINATION GALA,
On FRIDAY, OCTOBER 4th, 1844.

The Conductors of these Entertainments, in returning thanks for the great Patronage bestowed on the past Fetes, beg to announce, that the LAST that can ever take place at Vauxhall Gardens (their entire demolition as a place of entertainment being resolved on) will be the

FAREWELL FETE,
On Monday Evening, October 7th.

The Grand Features of the Evening will be the Brilliant

Illuminations
AND
FIREWORKS!

Under the direction and personal superintendance of

MR. H. W. DARBY,

The original Artist to this Establishment, who is paid a large sum extra to procure an Entertainment at once Magnificent, Novel, and Appropriate.

THE
CONCERT.
PART I.

Song . "Oh! I should like to marry," Miss BLANCHARD.
Song . "The Laurel Tree," Mr. RANSFORD . *Ransford.*
Song—"Thy Smile was sweet," Mr. ROBINSON—*Sir H. R. Bishop*
Comic Song . "Cupid's Auction Mart," Mr. W. H. WILLIAMS.
Song . "The Lady's Challenge," Miss BLANCHARD.
Song—"My Home is on the deep blue Sea," Mr RANSFORD—*Ling.*

The Musical Arrangements under the direction of Mr. Robinson.

After which,

A PANTOMIMIC SKETCH,

Arranged by that Son of Momus

MR. T. MATTHEWS,
The Celebrated Clown,

(From the Theatres Royal Covent Garden and Drury Lane,)
Who will have the honour of appearing before the Patrons of the "Royal Property," and sing all his celebrated

COMIC SONGS,

And also, as CLOWN, exhibit several of his peculiar Eccentricities, which have obtained for him the Renown of his great Prototype,

GRIMALDI!

Harlequin Mr. M. Ellar | Pantaloon Mr. Gardner
Clown Mr. T. Matthews | Columbine Miss Williams

In the course of the Evening
Mr. MATTHEWS
Will dance his much-admired
BURLESQUE CACHOUCHA.

Herr Von Joel

Will appear in the Costume of his Country, and give his well-known

Imitations of the Feather Tribe, &c.

MR. SEDGWICK,

The Celebrated Performer on

THE CONCERTINA,

(Who has met with rapturous *encores* each Evening), will have the honour of appearing during the next Three Nights.

In the course of each Evening, an ETHIOPIAN ENTERTAINMENT, by

The American
SOUTHERN MINSTRELS,

Mr. WOOLCOTT will perform on the Longo Banjo,
Mr. ROBINS, on the Tuckahoe Violin,
Mr. PARKER, on the Bone Castanets—and
Mr. RING, on the Cohea Tambourine.

In this Entertainment, the Sports and Pastimes of the American Coloured Race are delineated, (altogether free from any objectionable feature) through the medium of Songs, Refrains, Ditties and Dances, as used by the Slaves of America at their Merry Meetings, Junketings, Gathering in the Crops of Sugar, Cotton, &c.; interspersed with a sprinkling of trans-Atlantic Sayings.

Song—"Dance, boatmen, dance; or, the Ohio Boys Ashore," *with full Chorus.*
Song—"De Fine Old Coloured Gemman."
A Parody by Mr. PARKER, with a Pleasing Whistling Accompaniment.
Song - "Lucy Long" - *With full chorus.*
To conclude with a Back-action, Spring-heel, Locomotive Breakdown, by Mr. PARKER, as danced by the Ohio Boatmen.

LA POLKA,

Expressly arranged by Mr. T. W. BECKETT, (Of Her Majesty's Theatre,)
Will be danced by

Miss Drummond and Mr. Beckett.

CONCERT.
PART II.

Overture . "THE BRONZE HORSE," . *Auber.*
Duett . "Army and Navy," Messrs. ROBINSON and RANSFORD.
Song "Oh! the Merry Starlight." Miss BLANCHARD.—*L. P. Knight.*
Song "The Merry Gipsy-band," Mr. RANSFORD *Fry.*
Song , "My Pretty Jane," Mr. ROBINSON . *Bishop.*
Comic Song. "John's Party Unknown to his Wife," Mr. W. H. WILLIAMS.
Song "They say I am always laughing," Mr. RANSFORD . *Read.*
Song . "Wanted a Governess," Mr. W. H. WILLIAMS . *Perry.*

THE BRASS BAND.
Conductor—Mr. W. BLIGHT.

Overture, Calif of Bagdad,	*Boldieu.*
Serenade, Don Pasquale,	*Donizetti.*
Quick March	
Polka	*Jullien.*
Waltzes, La Roses,	*Strauss.*
Glee, The Chough & Crow	*Bishop,*
Quadrilles, Irish,	*Jullien.*
Selection from Siege of Rochelle	*Balfe*
Song, Fair Land of Poland,	*Balfe.*
March from the Opera	*De Montfort.*

At the close of the Entertainments, the Brass Band will perform several popular Overtures, Marches, Polkas, &c., during the promenade of the Company around the Gardens; the Quadrille Band will be stationed in the Orchestra, so that the votaries of Terpsichore may join in the "merry dance," under the direction of

Mr. T. W. BECKETT, Master of the Ceremonies

The distinguished Patrons of these Galas, in order to render the nocturnal fetes within the means of all classes, have decided that the admission shall be

One Shilling Only.

THE REFRESHMENT DEPARTMENT, is under the direction of MR. ELLIS, of Her Majesty's Theatre.

Doors open at 7 o'clock. The Concert will commence at ½ past 7. Fireworks at ½ past 10.

ROYAL GARDENS, VAUXHALL.

⁂ The Proprietors have the honour to announce that, in compliance with the wishes of numerous Families of distinction, for

THE ENTERTAINMENTS TO TAKE PLACE AT AN EARLY HOUR,

There will be an

EXTRA NIGHT

On SATURDAY EVENING, Aug. 7;

On which occasion the Performances (comprising every available Attraction) will commence at SEVEN o'Clock, and terminate with

A Gorgeous DISPLAY of FIRE WORKS, at Half-past Ten o'Clock.

The Proprietors beg respectfully to add, that owing to the approaching Sale of this long celebrated Property, (which cannot be delayed beyond the present month,) this occasion will be the last and only one of affording the Youthful Visiters and Patrons of this Establishment an opportunity of attending and participating in the pleasures of

A JUVENILE FÊTE.

The Doors will be opened at Half-past Six o'Clock, with

PROMENADE MUSIC, A LA MILITAIRE,

And at Seven o'Clock, **A GREAT PERSONAGE** will make his First Appearance at any place of Amusement, on the above Evening—the renowned

FAT BOY!

And, INFLATED with the notice of his best Friends, the Public, he will pay his respects to them at Vauxhall; but, having HIGHER views, he will leave them to enjoy the Music and Fire Works, and, becoming **A DAY BALLOON,** will bid adieu to *terra firma*, ascending head-foremost to the infinity of space. (As this Work of Art has been constructed at great expense, it is hoped this notice will meet the eye of whoever may witness its descent, and that it may be kindly returned, addressed "To the Proprietors of Vauxhall Gardens, London." It is formed to travel about 100 miles.)

Immediately after which, will be given

A Grand Concert d'Été

Under the Direction of SIGNOR NEGRI,

Comprising a Selection of admired and favourite Pieces, with the repetition, by desire, of

AN OLD ENGLISH QUADRILLE, INTRODUCING TWENTY OLD NATIONAL AIRS,

Composed expressly by SIGNOR NEGRI.

At the end of the Concert, the Rotunda Theatre will be opened, in which will take place A DIVERTISEMENT, in the course of which

LA PETITE TAGLIONI

Will introduce TWO POPULAR PAS SEUL!

THE

EQUESTRIAN ENTERTAINMENTS

Will follow, in the NEW AMPHITHEATRE, arranged expressly for

Mr. DUCROW,

His magnificent Stud of Horses and Ponies, and entire Company of Astley's late Theatre,

Which are admitted to be, *of themselves*, an ample Night's Amusement, having elicited shouts of admiration, astonishment, and delight; including the New Grand Entrée and Cavalcade, called

THE AMAZONS,

By Twelve highly-trained Palfreys, mounted by Six Ladies and Six Warriors, in rich Attire.

The beautiful trained Steed of the Elgin Marbles

Will likewise be put through his Wonderful Feats by SIGNOR HILLIER, as

THE MULETEER AND HIS PACK-HORSE!

Mr. STICKNEY,

The great American Rider's Academic Posès, on TWO HORSES, with the

YOUNG OLYMPIAN!

SOME EQUESTRIAN EXERCISES, BY

Miss R. LEE, as THE SYLPH.

Mr. HICKEN, the first British Horseman,

Will appear on a Single Horse, and execute some extraordinary and graceful Exercises, and the intervals filled up by the Evolutions of

FELIX CARLO THE ANTIPODEAN PROFESSOR

And the Grotesques, Messrs. Bullock, Frazier, & Cottrell.

And, FOR THIS NIGHT ONLY, will be added

THE PONY RACES,

Concluding with the

Grotesque Race of Ponies!

The Jockey Monkey the Winning Horse.

HERR JOEL

Will, repeatedly, during the Fête, delight his Juvenile Auditory with his Unrivalled IMITATIONS OF BIRDS, and Performances of MUSIC UPON HIS ARM, STICKS, &c.; and also

PASSWAN OGLOU, THE INDIAN JUGGLER,

Will perform his Astonishing Feats with BALLS, KNIVES, DAGGERS, &c.

[illegible] HALF-PAST TEN o'Clock, will be exhibited

A Gorgeous Display of Fire Works,

By MONS. D'ERNST, whose remuneration is without limit for this occasion, and who promises Specimens of the very first-rate character, Unequalled by any former Display, even at Vauxhall.

The Proprietors have, lastly, to announce the GRANDEST NOVELTY OF THE NIGHT, the most

TERRIFIC ASCENT

(à la Saqui) upon the TIGHT ROPE, to the Summit of the Balloon Hall, 75 Feet from the Earth.

This Extraordinary Feat by Madame ROSSINI, being her 4th Appearance.

This intrepid Lady will make the Ascent, similar to Madame SAQUI, and will return enveloped in the Grand Finale Shower of Fire Works.

The HALL OF MIRRORS, forming an interminable Saloon, and producing the most beautiful effects, will be appropriated to Supper Parties, as usual.
Doors will be opened at Half-past Six, Performances commence at Seven. Admission, 3*s*. Family Tickets, admitting Four, 10*s*.
⁂ Children under Twelve Years of age will be admitted (on this occasion) to the Rotunda Gallery, and also to the Fire Work Gallery, FREE OF ADDITIONAL CHARGE!
Family Tickets and Private Boxes in the Amphitheatre, may be obtained at Mr. Andrew's Library, No. 167, New Bond Street; and Mr. Mitchell's Library, No. 33, Old Bond Street.
For the accommodation of all parties, an arrangement has been made with the Iron Steam Boat Company, to convey all Visiters purchasing a 3s. Ticket, from London Bridge, Blackfriar's Bridge, Waterloo Bridge, Hungerford Market, Westminster Bridge, or Chelsea, to Vauxhall, Free of Expense.

[Baine Brothers, Printers, 38, Gracechurch Street.

The Evening's Entertainments will commence with a Vocal and Instrumental

CONCERT.

In which the following distinguished Vocalists have been engaged

Miss ELIZA NELSON **Miss FANNY HUDDART**

(From the Theatre Royal Drury Lane, and Nobility's Concerts)

Mr. LEFFLER

Mr PERREN **Mr. LOUIS BLAND**

AND **Mr. J. BRUTON,** (the Eminent Comic Singer)

Messrs. VIOTTI and G. COLLINS,

(The celebrated Instrumentalists) Will have the honor of appearing at intervals during the Season.

Vocal Conductor, - - Mr. ALEXANDER LEE,

(The Celebrated Composer, from the Theatres Royal, Covent Garden and Drury Lane.

Instrumental Director, - - Herr REDL.

In the BALLET THEATRE, will be represented,

THOMPSON'S MARBLE GROUPINGS

By male and female mimes. The following will be the order of the Living Sculptures

THE SEASONS.

Concluding with the Magnificent Tableau of **THE DEATH OF NELSON.**

After the Statue at the Royal Exchange, Liverpool.

In the ROTUNDA THEATRE, the much admired

SCENES OF EQUITATION!

Clown, a-la-Auriol, - - - Mr HENDERSON.

Mademoiselle VALENTINE

And her Superbly Trained Steed "NAVARINO," will appear with SEVEN LADIES OF THE MANEGE, in their popular Scene of Equitation, THE DAMES OF THE CHASE.

Mademoiselle FANNY ROUSSEAU,

Acknowledged on the Continent as the most graceful, the most extraordinary, and most Intrepid Female Equestrian

The Surprising Performances of

Mr. NELSON

THE AMERICAN HARMONIST!

On the **PINE STICKS** and **NIAGARA STONES,** are nightly received with acclamations.

The Wondrous Feats of

SANTA AMESOU AND SONS,

And the Terrific Evolutions of

SIGNOR BRABURI on the CORDE VOLANTE!

Will be repeated Every Evening.

A Stupendous Pictorial Representation of The

KREMLIN at MOSCOW

(Painted by Mr. W. BATTIE.)

As seen by Daylight and at Night, during which, a **SIMULTANEOUS ILLUMINATION** will take place, as prepared for

A GRAND GALA

Terminating with a most gorgeous and unparalleled

PYROTECHNIC DISPLAY,

Embracing extraordinary and newly-invented effects, by the CELEBRATED DARBY.

On WEDNESDAY, JULY 10th,

In consequence of the unfavorable state of the weather on Thursday last, the Grand

Scottish Fete and Highland Ball!

WILL BE REPEATED.

During the Evening, The National Dances, 'Gillie Callum,' and the 'Reel of Tulloch,' will be danced by HIGHLANDERS, in full Costume t as Performed before Her Most Gracious Majesty, QUEEN VICTORIA and PRINCE ALBERT! during their Residence in Scotland.—Several of the most celebrated PIPERS will promenade the Gardens. Further Particulars will be duly announced.

☞ **On THURSDAY, JULY 11th,**

DAY BALLOON ASCENT

BY MRS. GRAHAM,

THE ONLY ENGLISH FEMALE ÆRONAUT!

Accompanied by a Party of Young Ladies.

On FRIDAY, JULY 12,

BY SPECIAL DESIRE OF THE

NEPAULESE PRINCES,

Who will honor the Gardens with their Presence;—A

GRAND BAL MASQUE

A MAGNIFICENT STATE BOX will be erected for the DISTINGUISHED VISITORS, in order that they may witness uninterruptedly the

GAY AND FESTIVE SCENE.

☞ SIX MAITRES DE CEREMONIES will conduct the Ball,

Under the Direction of Monsieur GOURIET and Mr. FREER.

Tickets to be had at the Gardens, and of **Mr NATHAN,** Masquerade Warehouse, Castle Street, Leicester Square.

Gentlemen's Tickets, 10s. Ladies' ditto, 5s.

Admission, - HALF-A-CROWN.

Manager, Mr B. BARNETT. Stage & Equestrian Director, Mr T. THOMPSON

The Steam Boats from various parts of the River call at Vauxhall Bridge Pier, Fare 2d.

All Applications respecting the Bills to be addressed (post-paid) to Mr H. BARBER, 1, Exeter Street, Strand.

S. G. Fairbrother, Printer, 31, Bow Street, Covent Garden.

ROYAL GARDENS
VAUXHALL.

UNDER THE PATRONAGE OF

HER MOST GRACIOUS MAJESTY

PRINCE ALBERT and the ROYAL FAMILY.

OPEN EVERY EVENING, EXCEPT SATURDAY.

GORGEOUS
TOURNAMENT
AND
EQUESTRIAN PAGEANT.

Mr. WARDELL has much pleasure in stating that, in order to meet the wishes of numerous Families of Distinction, who are desirous of witnessing this magnificent Spectacle,

Mr. BATTY

has in the kindest manner consented to change the previous hour of its performance:—In future therefor

The Doors will open at Six o'clock, and the Spectacle will commence at half-past Six precisely, terminating at half-past Eight,

in order that the Artists may return to the Royal Amphitheatre for their performance in the Arena. The usual attractive Entertainments will immediately succeed the termination of the Spectacle.

NO EXTRA CHARGE.

On TUESDAY and THURSDAY the Doors will Open at EIGHT o'clock.

The Equestrian Entertainment embraces the leading features of the Historical Novel,

WINDSOR CASTLE

By WILLIAM HARRISON AINSWORTH.

and has been produced in a style of splendour and magnitude never yet attempted in England. Every appliance of Magnificent Costume, Armour, Properties, Caparisons, &c, together with

MOVING SCENERY & MECHANICAL CHANGES!

will be employed; and, for the perfect realization of the most effective and interesting portions of the celebrated Novel, the MAGNIFICENT STUD of

50 TUTORED STEEDS
THE
EQUESTRIAN ARTISTS
OF
Mr. BATTY,

(Proprietor of Astley's Royal Amphitheatre)

with upwards of **100** Supernumeraries, will be engaged—in addition to which, the

Beautiful Zebras, Spotted Mules, & highly trained Monkeys

will be introduced, in order to render the production entirely worthy of Public Patronage.

Scene 1st. Splendid Pictorial View of

WINDSOR FOREST.

THE CHASE AND REAL STAG HUNT,

Scene 2nd.

Court Yard of Windsor Castle,

With Tilt Yard and Tented Ground.

CAMP OF THE CHAMPIONS,

AND BARRIER FOR THE GREAT ENCOUNTER!

THE GRAND TOURNAMENT

To be followed by the Chivalric

CAROUSAL of the HIPPODROME
AND
SPORTS of the CURRICULUM

Sword, Pistol, and Javelin Exercise! — Pastimes of the Moyen Age!

By the entire Troupe of **FEMALE EQUESTRIANS.** — The whole will terminate with

PONY & MONKEY RACES.

The Spectacle designed and produced under the immediate direction of Mr. T. THOMPSON.

the Rotunda Theatre, **after the First Part of the Concert,**

SCENES IN THE CIRCLE

The ENGLISH BATOUDE, a Gymnastic Entertainment,

Executed by a TROUPE OF VOLTIGEURS.

PAS DE SHWAL

Performed on Horseback by Madame GAUTHIER
Mr CHARLES GAUTHIER will introduce his

Highly-Trained Steed, "AERIENNE."

Monsieur SIGNA, the French Grotesque, will next appear in

A COMIC EQUESTRIAN ACT.

LE PROFESSEUR ET SON ELEVE,

A Double Act of Equitation, performed by Mons. and Madame GAUTHIER.
TO CONCLUDE WITH THE

Leap over Twenty-Four Streamers and Four Balloons,

Executed on a rapid Horse, by Mademoiselle FANNY.

CLOWN to the Circle, Mr T. BARRY

After which, a

Grand American Olio!

By PELL's Corps of Serenaders.

PROGRAMME.

Overture,	"Crown Diamonds,"	Band
Song,	"Carry me back to old Virginia," (First Time)	Ladlow
Solo and Chorus,	"Stop dat Knockin',"	Valintine
Song, (New)	"I seen her at de Windaur,"	Pell
Ballad, (New)	"Rosa Mae,"	Valintine
Chaunt, (new)	"Jenny, put de Kittle on."	**JUBA**
Duet.	"Banjo and Bones,"	Briggs & Pell

PLANTATION DANCE,

(ORIGINAL) BY

JUBA

CONCERT—PART II.

Coquette Polka, ... D Albert
Scena, *Una Voce poco fa*, Miss REMPEL,.. Rossini
Ballad, *Let me like a Soldier fall*, Mr E. HIME, W. V Wallace
The Echo Song, Miss G. SMITHSON, ... Sir H R Bishop
Comic Song, *Useful Knowledge*, Mr J W SHARP . . } Farmer and Professor Wilson

---

In the Waterloo Ground, has been Erected a Stupendous Structure, being a Grand Pictorial and Faithful Representation of the Noble and Ancient City of

CONSTANTINOPLE

As viewed from the Entrance to the **GOLDEN HORN**, including the Aurut, or Slave Market; the beautiful Mosque of Sultan Soliman, from the Outer Court; the Seraskier's Tower; Court of the Mosque of Eyoub; the Mosques of Mahomet and Selim; Galata Tower; the Mosques of Bajazet, Yeni Jami, and Sulimanie; with a Branch of the Bosphorus, Shipping, Forts, &c.

On MONDAY and TUESDAY, JULY 3rd and 4th,

GRAND DAY FETE!

And LADIES' BAZAAR

In Aid of the Building Fund of the Butchers' Charitable Institution

---

On MONDAY, JULY 10th,

A BRILLIANT FETE CHAMPETRE!

And PUBLIC BREAKFAST,

For the Benefit of the Society for the Relief of Distressed Needlewomen.

On MONDAY and TUESDAY, JULY 17th and 18th,

Grand Fete al Fresco!

AND FANCY FAIR!

In Aid of the Licensed Victuallers Asylum.

The Refreshments are of the First Quality, and are served at Tavern Prices; the Wines and Spirits being supplied from the Stock of Messrs Golding & Barrow 25, Coleman Street

Admission — HALF-A-CROWN.

Doors open at 8, and the Concert will commence at half-past 8 o'Clock.

S. G. FAIRBROTHER, Printer, 31 Bow Street, Covent Garden.

ROYAL GARDENS,

VAUXHALL.

UNDER the PATRONAGE of HER MAJESTY,
H.R.H. PRINCE ALBERT, and the ROYAL FAMILY.

Director, Mr. ROBERT WARDELL.

MONDAY, JUNE 26, 1848, & during the Week,

JUBA

THE INIMITABLE

JUBA TRIUMPHANT!

The most brilliant assemblages of Rank and Fashion have, during the past Week, witnessed the novel and peculiar Terpsichorean Feats of this Extraordinary Sable Phenomenon, fully confirming the highly flattering description given of him by "BOZ," in his Transatlantic Sketches, and of the unanimous Opinions of the Public Press.

THE CORPS INCLUDE

5 OTHER HIGHLY-TALENTED ETHIOPIAN SERENADERS

UNDER THE DIRECTION OF

Mr G. W. PELL

(The celebrated BONE PLAYER. (late of the St. James's Theatre)

VIZ:

MrT. F. BRIGGS, MrJ. H. EVERTON
Mr J. W. VALINTINE
And Mr M. C. LUDLOW.

JUBA

Is a genuine Son of the Southern clime, & is the Only Youth of Colour that has ever visited this Country for the purpose of delineating

NEGRO LIFE AND CHARACTER.

HE IS THUS IMMORTALISED BY,

CHARLES DICKENS in his American Notes:—

"Suddenly the lively Hero dashes in to the rescue. Instantly the fiddler grins, and goes at it tooth and nail; there is new energy in the tambourine; new laughter in the dancers; new brightliness in the very candles. Single shuffle, double shuffle, cut and cross-cut; snapping his fingers, rolling his eyes, turning in his knees, presenting the backs of his legs in front, spinning about on his toes and heels like nothing but the man's fingers on the tambourine; dancing with two left legs, two right legs, two wooden legs, two wire legs, two spring legs—all sorts of legs and no legs—what is this to him? And in what walk of life, or dance of life, does man ever get such stimulating applause as thunders about him, when, having danced his partner off her feet, and himself too, he finishes by calling for something to drink, with the chuckle of a million of counterfeit Jim Crows, in one inimitable sound."

FIRST APPEARANCE OF

Mr. T. BARRY

THE POPULAR CLOWN.

The Entertainments will commence with a GRAND VOCAL and INSTRUMENTAL

CONCERT

The Vocal Department under the direction of Mr. J. W. SHARP.
Musical Director. - Herr REDL.

PROGRAMME—PART FIRST.

Overture, *Le Nozze di Figaro*,	Mozart	Ballad, '*There thy loved voice*, Mr. E. L. HIME,	E L Hime
Song, *Man the Life Boat*, Mr S. JONES,	H. Russell	Song, *To be happy and pass life with pleasure*, Miss G. H[illegible]SON,	Donizetti
Duet, *I know a Bank*, Miss G. SMITHSON and Miss HEMPEL,	Sir H.R. Bishop	Comic Song, *Lord Russell sat at St. Stephen's Gate*, Mr J. W. SHARP,	Breton
Bravura, *Questo Sol*, Mrs A. SMITH,	Zingarelli		

DURING THE EVENING,

Mr J. W. SHARP will Sing, "Walk along John" (Russell) and "There's a Good Time coming Boys."

On the Ballet Stage,

Professor HEMMING and his Infant Son

Will give their Entertainment a-la RISLEY, followed by

Sig. BRADBURY,

E **On the CORDE VOLANTE.**

VOCAL AND INSTRUMENTAL

CONCERT

IN TWO PARTS.

VOCALISTS; Miss M. A. WELLS, Miss J. WELLS,
Miss FANNY MATTHEWS,
ERNST and TRAUDEL KRAMER (the Tyrolese Minstrels)
Mr J. H. COLLINS, (of the Ethiopian Serenaders, St. James' Theatre,) and Mr GOULD,
Mr E. L. HIME, Mr. S. JONES, Mr D. BROWN
And Mr. J. W. SHARP, (the celebrated Comic Singer.)
To commence at half-past 8 o'Clock precisely.
Leader & Conductor of the Band, Mr J. H. ALLWOOD—Vocal Director, Mr J. W. SHARP.

At the Close of the First Part of Concert
Solo, Clarionet, Composed and Performed by **Herr KITTLER, Jun.**
In the course of the Evening, **The "Echo," Polka, by KITTLER, Jun.**

On the Ballet Stage,
Pas de Deux, by Miss Rosina WRIGHT & M. MILANO
With VIOLIN OBLIGATO,—Composed and Arranged expressly for them by Mr. ALLWOOD.
Burlesque Dance, — by Mr T. MATTHEWS.

In the WATERLOO GROUND, the **Piece de Resistance** consists of a Magnificent Structure modelled with every regard to Architectural Correctness and Beauty, after the

GRAND SQUARE OF ST. MARK

VENICE:—PALACE of the DOGE, and
CATHEDRAL AND TOWER OF ST. MARK!
Grand PYROTECHNIC DISPLAY, by DARBY
JOEL IL DIAVOLO,
as Phœbus, will make a Terrific Descent on a Single Wire, from the
CAMPANELLA or BELL TOWER of ST. MARK

THE VAUXHALL BRASS BAND!
(Conductor, Mr. BEAN. Leader, Mr. J. S. HARTWELL.)
The Lessee has also, regardless of expense, secured the services of
A BAND FROM THE HARTZ MOUNTAINS
Consisting of **20 Musicians**—Under the Direction of **Messrs KITTLER Brothers.**

Admission. Half-a-Crown—Doors open at 8 o'clock.

GRAND MASQUERADE

In consequence of the brilliant success attendant on the late BAL MASQUE, the Lessees at the suggestion of several Noblemen and Gentlemen, have determined on giving a Third Grand Masquerade and Carnival,

On TUESDAY, August 3rd, 1847
on a scale of extended splendour, under the direction of Mr T. MATTHEWS, of the T.R.D.L.
DOORS OPEN AT TEN O'CLOCK.
Gentlemen's Ticket, 10s. 6d. Ladies' do., 7s. 6d.
Mr I. NATHAN, 18, Castle-street, Leicester-square, is appointed Costumier for the Ball.

On THURSDAY Next, Aug. 5th,
Under the Immediate Patronage of
The Highland Societies of London,

A GRAND SCOTTISH FETE

ON WHICH OCCASION,
THE BOYS OF THE ROYAL CALEDONIAN ASYLUM
(By kind permission of the Directors) with the MILITARY BAND and the DRUMMERS, FIFERS, and PIPERS of the School will be present.
In addition to the other attractions
The PIPER of his late R.H. the DUKE OF SUSSEX
Will be in attendance.
The devices of the ILLUMINATIONS and FIREWORKS
will be Emblematical in honour of
"AULD REEKIE,"
While the CONCERT will consist of the National Airs of Scotia's Isle and
The charming SONGS & BALLADS of the Immortal BURNS
and other popular Native Authors and Composers.

FANCY FAIR AND GRAND DAY AND NIGHT FETES

On MONDAY and TUESDAY, Aug. 9th and 10th,
IN AID OF THE FUNDS OF
The Licensed Victuallers' School

Stage Manager, Mr T. MATTHEWS. Principal Scenic Artist Mr. S. GOMPERTZ; Master Machinist, Mr. RANDLE
The "Free List" under the Direction of Mr. HOWARD Costumier, Mr ISAAC NATHAN 18 astle Street, Leicester Square.
Secretary, Mr. T. R. LEWIS. Acting Manager, Mr JOHN RYAN.

S. G. Fairbrother, Printer, Bow Street, Covent Garden

ROYAL GARDENS,
VAUXHALL

Under the direction of Mr. ROBERT WARDELL.

Patronised by Her Most Gracious Majesty, THE QUEEN,
AND THE ROYAL FAMILY.

☞ 115th Season!—5 Nights a Week.
Monday, Tuesday, Wednesday, Thursday and Friday.

The Lessee has the honour to inform the Nobility, Gentry, and other Patrons of Vauxhall, that he has succeeded in securing the services of the Celebrated

JUVENILE
Corps of Equestrians,

UNDER THE DIRECTION OF

Mons. COLOMBIER AVRILLON,

Who have lately created such a *furore* in all the Cities and Towns of France—in addition to

Mons. LOUISOT GILLET,

The Great Equestrian of the Cirque des Champs Elysees de Paris—who will appear with their BEAUTIFUL

STUD OF HORSES AND PONIES

On MONDAY NEXT, AUGUST 9th, 1847.

First Appearance of the **MEXICAN WONDER**

SANTA AMESON
And his INFANT SON,

Re-Engagement of the **TYROLESE MINSTRELS,**
ERNST and TRAUDEL KRAMER.

Second Appearance of **Mr. J. H. COLLINS,**
(Late of the Ethiopian Serenaders at the St. James's Theatre.)

Monday, Aug 2nd. & Every Night during the Week,
(SATURDAY EXCEPTED) 1847.

Positively the **LAST FIVE NIGHTS** of the

GREAT FRENCH ECUYERES:
Madme. LEJARS,

MADEMOISELLE

PAULINE CUZENT,

AND

Mons. LEJARS,

From FRANCONI's Cirque National,
Des Champs Elysees, at Paris,

And who have the honour of being *Attachés* of the Private Equestrian *Troupe* of the

EMPEROR OF RUSSIA.

IN THE CIRCLE.—THE RENOWNED

Bedouin Arabs

The Wonders of the World! will give their Unrivalled Feats of Agility and Strength!

THE MEXICAN WONDER

SANTA AMESON and his INFANT SON

Will give, A-LA-RISLEY, their Novel & Graceful Calisthenic & Gymnastic Exercises.

ROCHEZ, the celebrated Parisian Mime,

Will appear as the Grotesque Pantomimist of the Circle.

THE YAGER BRASS BAND

A STUPENDOUS DIORAMIC VIEW, designed by Messrs JOSEPH, FREDERICK, and ALFRED ADAMS, has been erected in the WATERLOO GROUND, representing the

GOLDEN TEMPLE OF HONAN!

A CHINESE BRIDGE has been erected, to give effect to a Series of

TABLEAUX PYROTECHNIQUES.

By that unrivalled Artist, Mr. DARBY.

A New and Splendid Salle de Danse has been prepared, and fitted up as a

GORGEOUS TURKISH SALOON

Of 120 Feet in length, displaying, through its various compartments, a view of the

VALLEY OF SWEET WATERS ON THE BARBYSES,
AND A SCENE ON THE BOSPHORUS BY MOONLIGHT,
Painted by M. FENOUHLET.

SUPPER PAVILION!

This Magnificent Saloon has been entirely re-decorated by Mr. FENOUHLET and other Artists.

THE ILLUMINATIONS

Will be on the brilliant and extensive Scale of former years, and will include many new and appropriate Designs, which will be displayed by

40,000 LAMPS!

The FIREWORKS by Mr. DARBY.

THE ITALIAN WALK

Has been restored in all its pristine beauty.

THE PROMENADES

Have been most tastefully laid out, and ornamented by the most refreshing Shrubs and Flowers.

On THURSDAY, JULY 24th, 1845,

MUSARD'S LAST GRAND

BAL MASQUE!

On which occasion the Orchestra, under the Superintendence of

M. MUSARD,

Will be erected in

THE ROTUNDA THEATRE,

Which will present

ONE BLAZE OF LIGHT!

Several Original Quadrilles, Waltzes, and Polkas, composed by M. MUSARD, will be performed during the Evening.

The whole will exceed, in Splendour, the

FETES OF PARIS,

AND THE

CARNIVAL AT NAPLES.

On FRIDAY, JULY 25th, 1845,

SCOTCH NATIONAL GALA

The LESSEE takes this opportunity of announcing that

THE LICENSED VICTUALLERS

Have entered into Arrangements with him to hold their

FANCY FAIR!

At the Gardens. The Days appointed are the **11th and 12th of August.** Various Engagements are being entered into with Performers of unrivalled celebrity, and on those days the Gardens will be thrown open at One o'Clock.

STEAM BOATS call at **VAUXHALL BRIDGE PIER** from the following Places—**DYER'S HALL PIER,** London Bridge, at Half-past Six; Half-past Seven, and Quarter-past Eight. Calling at the **TEMPLE PIER,** at Twenty-five Minutes before Seven; Twenty-five Minutes before Eight, and Twenty Minutes past Eight. Calling at the **ADELPHI PIER,** Near Hungerford, at a Quarter before Seven; a Quarter before Eight, and half-past Eight. From **PUTNEY** at Six and Seven o'Clock. From **WANDSWORTH,** at a Quarter past Six, and a Quarter past Seven. From **CHELSEA,** at Half-past Six, and Half-past Seven.

OMNIBUSSES, to and from all Parts of London. Every Quarter of an Hour.

ADMISSION 2s. **Children Half-price.**

Performances commence at Eight o'Clock.

☞ Season Tickets, price £3. 3s. to Admit Two Persons every Evening, (Masquerades excepted) to be obtained of Mr. WADE, Opera Colonnade; Mr. BATES, Organ Builder, Ludgate Hill; Mr. ALLCROFT, Bond Street; and at the Gardens.

VIVAT REGINA.

G. Fairbrother, Printer 31, Bow Street, Covent Garden

VAUXHALL GARDENS

Lessee—Mr. ROBERT WARDELL, Royal Gardens, Vauxhall.

On MONDAY and WEDNESDAY, July 21st and 23rd,

TWO 1845.

SPLENDID GALAS!

FOURTH WEEK OF THE CELEBRATED

CHIARINI FAMILY

ON THE TIGHT ROPE.

LAST WEEK BUT ONE OF

M. MUSARD

Previous to his departure for Brussels.

100 PERFORMERS!

☞ **SEVENTH WEEK OF MISS LOUISA LYONS.**

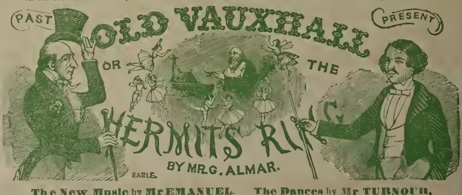
The Entertainments will commence with an **INSTRUMENTAL** and **VOCAL**

CONCERT!

IN THE GRAND ORCHESTRA. Leader, Mr WILLY.

OVERTURE, ..	"La Dame Blanche,"	Boieldieu
SONG,	"When the Dew is on the Grass," Miss LOUISA LYONS.	A. Lee
BALLAD, ..	"As beauteous as Flora," Mr BINGE. ..	Parry
QUADRILLE, ..	"Venise,"	Musard
SOLO, TRUMPET,	performed by Mr ARBAN,	
COMIC SONG,	Mr. J. W. SHARP,	
QUADRILLE, ..	"Gothique,"	Musard

In the Rotunda Theatre, a **VOCAL BALLET** and **SUMMER MASQUE**, called



The New Music by Mr EMANUEL. The Dances by Mr TURNOUR,
The Scenery by Messrs ADAMS & GRAY. The Machinery by Mr BRECKELL

INTRODUCING THE CELEBRATED

PAS de COCO by the CHIARINI FAMILY.

A VIEW OF MOUNT ETNA.

In the BALLET THEATRE will be exhibited a beautiful specimen of the Scenic Art, designed and executed by Mr MACFARREN, of the Th. Rl. Covent Garden, by Messrs. FINLAY, FENTON, and numerous other Artists and Assistants, representing the

VILLA D'ESTE,

AT TIVOLI.

CONCERT.—PART SECOND.

OVERTURE, ..	"Masaniello,"	Auber
DUET, ..	"The Knight and the Peasant," .. .. Miss LOUISA LYONS & Mr BARKER.	G. Barker
BALLAD, ..	"The Rose of Cashmere,"	Barker
QUADRILLE, ..	"Queen Victoria,"	Musard
COMIC SONG, ..	Mr J. W. SHARP.	
VAUXHALL POLKA,	.. ..	Musard

All Musard's, Strauss's, Lanner's, and Labitzky's Music to be had of R. Cocks & Co., New Burlington Street.

Signor JOEL IL DIAVOLO will make a

TERRIFIC DESCENT

ON A SINGLE WIRE!

From an immense altitude, encircled with Fire-Works!

A new FIREWORK GALLERY has been erected.

ROYAL GARDENS

VAUXHALL.

Under the patronage of Her Most Gracious Majesty.

ANOTHER SUMMER FÊTE
OF
Unequalled Attraction
FOR
ONE SHILLING ADMISSION,

This Evening, Tuesday,
AUGUST 23rd, 1842,

MADEMOISELLE CAROLINE,
THE UNRIVALLED HORSEWOMAN.

SECOND APPEARANCE OF
Sigr ANTONIO BOLTARI,
THE ITALIAN DEVIL RIDER.

SPLENDID ILLUMINATIONS

Amongst other Entertainments,

A GRAND VOCAL CONCERT,

Will be given, which will be assisted by

Mrs. H. P. GRATTAN, Miss BETTS, Mr. Mc EWEN, Mr. S. JONES, &c.

DUCROWS POPULAR & CLASSICAL SCENES OF THE CIRCLE,

Will introduce, for the SECOND TIME, a new Characteristic Gymnastic Spectacle, entitled

THE FETE OF CANTON,

For the introduction of the wonderful

FLEMISH ANTIPODEAN PROFESSORS,

Messrs. TWIST, STEWARD, BAKER, and BOSWELL,
In their unequalled exercises, with the Contortionists of Tartary.

Mr. COTTRELL and LE PETIT COTTRELL,

In their wonderful feats of inflexibility.—The POLANDRIC SPRITE.—The IRON ARM in his Exercises of Strength—concluding with a Grand Equestrian Cavalcade, descriptive of the wild and rapid Evolutions of the Tartar, Horsemen, led by Signor HILLIER, as the

CAVALRY of PEKIN
OR,
THE WILD TRIBE OF KATHAY.

Second Appearance in England of

Sigr ANTONIO BOLTARI.

The Great Italian Devil Rider,

From the Cirque Olympique, Paris, Milan, and Vienna, who will execute, for the **second time in England,** with Signor HILLIER, on two rapid Horses, the extraordinary acts of Horsemanship, as the

TWO OLYMPIANS.

Mr. STICKNEY, the popular American Equestrian, will give his graceful delineation on a single Horse, with Lofty Leaping, and other peculiar feats, as

The Roman Youth.

Signer HILLIER will introduce, for the second time here, the extraordinary performance of

DUCROW S Symmettric Steed of the **Elgin Marbles**-
In a New Interlude, with appropriate Music, Costume, &c., entitled

MULITEER OF THE ALPS,
The Muliteer - **Sigr HILLIER.**

Master of the Mules. Signor HILLIER. [illegible] Mr. COTTRELL & SON.

BRILLIANT DISCHARGE OF FIREWORKS,

By DARBY, the First Pyrotechnist of the Day.

Herr JOEL is engaged to gratify the Company with his Imitations.

PROVISIONS, WINES, &c. &c. OF THE VERY FIRST QUALITY.

OPEN 4 NIGHTS THIS WEEK,
TUESDAY, WEDNESDAY, and FRIDAY.

Admission--ONE SHILLING ONLY!

DOORS OPEN AT HALF-PAST SEVEN O'CLOCK.

TO-MORROW, (Wednesday) **A Grand Gala of great attraction.**
ON THURSDAY, **positively the last Masquerade takes place.**
ON FRIDAY, **A Superb Fete, in honour of the Birthday of HIS ROYAL HIGHNESS PRINCE ALBERT**

W. S. JOHNSON, Printer, "Steam Press" Soho.

ROYAL GARD
VAUXHALL

Under the Special Patronage of Her Most Gracio
Majesty the Queen, Prince Albert, & the Royal Family.

DIRECTOR, MR. ROBERT WARDELL.

OPEN EVERY EVENING
EXCEPT SATURDAY.

MONDAY, August 2nd, 1852,

For this Night Only,

GRAND MUSICAL FESTIVAL.

THE ENTIRE TROUPE
OF
HER MAJESTY'S THEATRE,

(By permission of LORD WARD and the Committee of Management,) SIGNORS

Lablache,
Gardoni,
Calzolari,
Belletti,
Ferlotti,
&c. &c.

MADAMES

Lagrange
AND
Fiorentini,

MDLLE.

Ida Bertrand
&c. &c.

ACCOMPANYIST,

SIG. LICALZI
Who will perform **A CONCERTO** on the
GRAND PIANOFORTE

First Time of New Grand Ballet, entitled

LEOLA
Or, the Enchanted Lake!
With New Scenery, Dresses, and Decorations.

THE PRINCIPAL CHARACTERS BY
M. M. HONORE, VANDRIS, Mdlle. JULLIEN
AND
Madlle. PIERON.

ARBAN'S DANCE MUSIC!
AND
DEAN'S MILITARY BAND!

THE AMERICAN MARVEL,
HIRAM FRANKLIN,
ON THE
CORDE VOLANTE.

☞ In consequence of the additional Performance,
Doors Open at Seven o'Clock.

ADMISSION - HALF-A-CROWN.
All Free Admissions are Suspended.

with its heat and sawdust, its whitened clown and master of the ring, there is now an elegant theatre, and a ballet supported by first-rate choregraphs from the grand opera at Paris. The scenery is beautifully painted, and the costumes are appropriate and picturesque. Madlle. Pieron the principal Dancer may be placed in the foremost rank of the celebrities of the ballet. The festal scene with which it finishes is of surpassing brilliancy and excited the audience to a furor of delight."

MORNING HERALD, JULY 22nd.

This famous haunt has opened this year under circumstances of unusual brilliancy. The management of Mr. Wardell has assumed a most liberal and tasteful character, and with correspondent advantage to the interests of the 'Royal property' as well as to its future prospects. For some years past Vauxhall has waned grievously in reputation, and this degeneracy of character was easily referable to the grossnesses of public conduct which places of this kind inevitably admit of, if there is a laxity in the official vigilance, and if in the sentiment of the entertainments provided. There can be no reason why an agreeable retreat like Vauxhall should not be patronized, respectably as well as copiously—why families should not be permitted to saunter its time-honoured arcades without witnessing the insulting and repugnant immoralities which were once so common. There can, in short, be no good reason why a place so favourably adapted for garden decoration and for all those adventitious adjuncts which ingenious and fanciful illumination embraces, should not be so conducted as to be a credit to the metropolis rather than a disgrace. It is therefore much to the honour of Mr. Wardell. and his present coadjutors, that an effort has been made to purge Vauxhall of its recent plague-spot, and restore to it the unblemished fame which it was once its privilege to possess. That success will attend an enterprise influenced by this spirit there can be little doubt, for the public are soon alive to worthiness of intention, and are seldom indisposed to aid it by their countenance.

The aspect of the place has experienced considerable improvement. The whole of the extensive area has been subjected to embellishment, and some of the pictorial effects, which enter so largely into the scheme, are both beautiful and attractive. The long range of supper boxes on the right [illegible] a distant view of the lake of Lucerne is discernible; while every nook available for a set scene is planted with a landscape tableau just as neatly executed, as brilliantly lit; in addition to which the compartments of the various edifices in the gardens are painted with subjects A LA WATTEAU, &c., producing, in combination with the flowers, the statuary, and the illuminated fuchsias which hang from the trees in the open parts of the garden, an ensemble exceedingly varied, elegant, and pleasing. The kaleidescopian refractors of Herr Gehricke, which stands in the area at the rear of the orchestra, presents, by the simplest possible means, immense radii of coloured lights, multiplied so profusely and with such a uniform vividness as to suggest the possibility of this ingenious optical arrangement, consisting merely of a single gas-burner and concentric reflectors, becoming a desirable railway signal. The miscellaneous diversions consists of a ballet, which takes place in the old rotunda, fitted up prettily for the purpose; a moving diorama of the Arctic regions, the national dances of a group of Arabian females; a vocal and instrumental concert; a military band; and last, but not least, a magnificent display of fireworks. The ballet is very daintily mounted, and the activities of Mdlle. Pieron, who comes fresh from the Academie Royale, are made abundantly manifest in the little Calabrian story which constitutes the subject of the divertissement. The concert in the open air, that never-to-be abandoned feature of the 'Royal property,' is under the direction of M. Arban, who has engaged several good average vocalists, among them M. Jonghmans, whose steutorian voice is just the thing for out-of-door singing.

The general programme. therefore, is liberal and inviting; and as there is no halt in the entertainments, the attention of the audience is kept alive until midnight, when the fireworks terminate the more intellectual side of the undertaking. The long series of wet evenings has had, of course, an injurious effect upon the attendances, but the reverse, from the opposite cause, happens now. We visited the gardens a night or two ago, and bear willing testimony, not only to the improvement which the place has undergone, but to the increased respectability of the company, resulting, obviously, from the adoption of a more artistic plan of management, and the introduction of those salutary regulations which do not repress gaiety, but only check and intimidate licence.

THE DAILY NEWS.

"Since last year many changes and improvements have been effected, the arcades have been remodelled, and the illuminations increased in variety and arranged among the foliage with most pleasing and picturesque effect. The great feature is a capital ballet, full of bustle and action, graced by dancing that would do honor to her Majesty's Theatre, and by a *mise en scene* that reminded us of one of Vestris's happiest efforts. Altogether the entertainments are of a superior order, and evince a spirit on the part of the management which deserves public encouragement, and bids fair to make Vauxhall as fashionable a resort as it was in days of yore.'

THE SUNDAY TIMES.

"We have now to record the entire renovation of the Gardens. New decorations have been lavished upon every portion of the establishment. The most important alterations have taken place in the Theatre, the pit of which is so constructed as to be capable of instant removal, thus forming the Theatre in unpropitious weather in a short time into an admirable arena for dancing."

THE ERA.

"Old Vauxhall continues enduringly "First Favourite," the Grand Ballet, from the getting up, and the Talent of Terpsichorean Artists displayed, fully entitled it to be so called. It is in truth, a very first-rate production, we have rarely seen a Ballet go off with more brilliant *eclat*."

J. W. PEEL's STEAM MACHINE 74, NEW CUT, LAMBETH.

dioramas The first is seen under the opp solstices, and the latter is redolent of the sunny atmosph In lieu of the equestrian performances, with its heat and sawdust, its whitened clown and master of the ring, there is now an elegant theatre, and a ballet supported by first-rate choregraphs from the grand opera at Paris. The scenery is beautifully painted, and the costumes are appropriate and picturesque. Madlle. Pieron the principal Dancer may be placed in the foremost rank of the celebrities of the ballet. The festal scene with which it finishes is of surpassing brilliancy and excited the audience to a furor of delight."

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t, and

Under the Direct Patronage of H Majesty.

THE ROYAL GARDENS,

VAUXHALL,

WILL

NOT CLOSE

Until SATURDAY, Sept. 9

EVERY NIGHT

ADMISSION,

One Shilling!

The Entertainments are on the grandest and most extensive Scale. The principal are—

The Grand Moving Panorama of the Balloon Voyage from London to Germany, crossing the Channel, the Rhine, &c. &c.

The extraordinary Living Statues, by Male and Female Artists;

The Dramatic Piece in the Theatre, called "STAGE TRICKS," in which Mr. BUCKINGHAM gives Imitations of London Actors;

The wonderful Performance of Mons. LATOUR and Mons. DE LA VIGNE, with their Four Sons;

The Illumination of the Royal Garter;

The Italian Walk:

Concert, in Two Acts, with Comic Glees, Songs, &c. &c.

The whole to conclude with a Display of

FIRE WORKS

To be seen only at Vauxhall.

Doors open at EIGHT o'Clock.

Admission, ONE SHILLING.

Correct Books of the Songs and Entertainments can be had only inside the Gardens.—Price 6d.

N. B. There will be a GRAND DAY FETE on the Afternoon of MONDAY, 4th of SEPTEMBER, when the ROYAL NASSAU BALLOON, and also Mr. GREEN'S BALLOON, will Ascend at the same Moment.—Admission, ONE SHILLING.

The EVENING ENTERTAINMENTS as usual.

[Baine, Printer, 38, Gracechurch Street.

THE SUNDAY TIMES.

"We have now to record the entire renovation of the Gardens. New decorations have been lavished upon every portion of the establishment. The most important alterations have taken place in the Theatre, the pit of which is so constructed as to be capable of instant removal, thus forming the Theatre in unpropitious weather in a short time into an admirable arena for dancing."

THE ERA.

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J. W. PEEL's STEAM MACHINE 74, NEW CUT, LAMBETH,

NOTICE.

THE SALE OF THE SECOND PORTION

OF THE

EFFECTS

OF THE

ROYAL GARDENS, VAUXHALL,

WILL TAKE PLACE ON

Monday, August 29,

AT 11 FOR 12 O'CLOCK PRECISELY.

GRAND FAREWELL NIGHT.
ROYAL GARDENS
VAUXHALL.

The Conductors of these Entertainments, in returning thanks for the great Patronage bestowed on the past Fetes, beg to announce, that the LAST that can ever take place at Vauxhall Gardens (their entire demolition as a place of entertainment being resolved on) will be the

FAREWELL FETE,
On Monday Evening. October 7th.

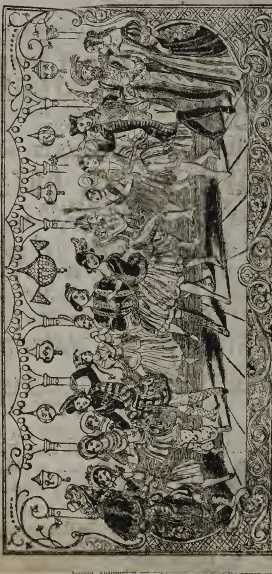
The Grand Features of the Evening will be the Brilliant

ROYAL VAUXHALL GARD

On WEDNESDAY, SEPTEMBER 22nd,

POSITIVELY THE LAST

GRAND BAL MASQUE



The Largest Ball Room in the World under Cover, capable of holding 6000 Persons, is specially devoted to Dancing, in addition to the Gardens.

M. J. Nathan, of Castle Street, Leicester Square, is the Appointed Costumier.

Open at 10 o'Clock. Admission 5s.

---

learned Anatomists [illegible] considered incompatable with the organization of the human frame. The spirit and confidence in which the above prodigies perform each feat, keep the Spectator in astonishment and delight.

The Celebrated GERMAN SIFFLEUR,

Herr Von Joel
Will appear during the Evening, and give his admired

Imitations of the Feather Tribe, &c.

CONCERT.
Part II.

OVERTURE . "THE BRONZE HORSE" . *Auber*

DUETT—"Army & Navy," Messrs. ROBINSON & RANSFORD—*T. Cooke.*

SONG "Oh! the Merry Starlight," Miss BLANCHARD.—*L. P. Knight.*

SONG . "The Merry Gipsy-band," Mr. RANSFORD . *Fry*

SONG . "My Pretty Jane," Mr. ROBINSON . *Bishop.*

COMIC SONG . "John's Party unknown to his wife," Mr. W. H. WILLIAMS.

SONG . "They say I am always laughing," Mr. RANSFORD . *Read.*

SONG . "Wanted a Governess," Mr. W. H. WILLIAMS *Parry.*

The Palace Polka Quadrille
This Fashionable Polka, composed by CARLO MINASI, and arranged by Mr. W. BLIGHT, will be played by

THE BRASS BAND.
Conductor—Mr. W BLIGHT.

[The Music published by E. Ransford, Charles-street, Soho.]

At the close of the Entertainments, the Quadrille Band will be stationed in the Orchestra, so that the votaries of Terpischore may join in the "merry dance," under the direction of

Mr. T. W. BECKETT, Master of the Ceremonies

ADMISSION
One Shilling Only!

THE REFRESHMENT DEPARTMENT is under the Direction of MR. ELLIS, of Her Majesty's Theatre.

Doors open at Seven o'Clock.—Concert commence at half past 7. Fireworks at half-past 10.

A GRAND MASQUERADE
Will take place on

WEDNESDAY next, October 9th.

For which Extensive Preparations are making. TICKETS 5s.

ROYAL GARDENS, VAUXHALL.

THREE GRAND EXTRA NIGHTS
REDUCED PRICES
AND UNPARALLELLED ATTRACTIONS

Surpassing the most Brilliant Triumphs of the Season.

On MONDAY, SEPTEMBER 20th,

FOR THE

BENEFIT OF MR. COTON,

The Firework Artist,

The Greatest Display of Fireworks ever witnessed in this Country.

TEN NIGHTS EXHIBITON IN ONE,

Occupying upwards of an hour, and an entire change of Amusements.

Admission 1s. **Doors Open at 7.**

On TUESDAY, SEPTEMBER 21st.

FOR THE

BENEFIT OF MR. B. S. FAREBROTHER,

TREASURER,

A GRAND ILLUMINATING GALA AND FETE CHAMPETRE, with extraneous aid, and extraordinary entertainments.

Admisssion 1s. **Doors Open at 7.**

AND

On WEDNESDAY, SEPTEMBER 22nd

Positively the Last Night this Year.

A

GRAND BAL MASQUE

On a Scale of Unequalled Splendour, as the Gardens will then finally close f the Season.

Doors Open at 10. **Admission 5s**

H. Green, Engraver, Printer, and Lithographer, 64 Stones End, Borough.

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Open at 7.

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Stones End, Borough.

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Illuminations
AND
FIREWORKS!

Under the direction and personal superintendance of

MR. H. W. DARBY,

The original Artist to this Establishment, who is paid a large sum to procure an Entertainment at once Magnificent, Novel priate

CONCERT.
Part I.

Song . "Oh! I should like to marry" . Miss BLANCHARD.
Song . "The Laurel Tree," Mr. RANSFORD . *Ransford.*
Song—"Thy Smile was sweet," Mr. ROBINSON—*Sir H. R. Bishop.*
Song . "The Lady's Challenge," Miss BLANCHARD.
Song . "My Home is on the deep blue Sea," Mr. RANSFORD . *Ling.*

The Musical Arrangements under the Direction of Mr. Robinson.

In the Rotunda Theatre, an Ethiopian Entertainment will be given by

The American
SOUTHERN MINSTRELS,

Mr. WOOLCOTT will perform on the Lonoo Banjo,
Mr. ROBINS, on the Tuckahoe Violin,
Mr. PARKER, on the Bone Castanets—and
Mr. RING, on the Cohea Tambourine.

In this Entertainment, the Sports and Pastimes of the American Coloured Race are delineated, (altogether free from any objectionable feature) through the medium of Songs, Refrains, Ditties and Dances, as used by the Slaves of America at their Merry Meetings, Junketings, Gathering in the Crops of Sugar, Cotton, &c.; interspersed with a sprinkling of trans-Atlantic Sayings.

Song—"Dance, boatmen, dance; or, the Ohio Boys Ashore," *with full Chorus.*
Song—"De Fine Old Coloured Gemman."
A Parody by Mr. PARKER, with a Pleasing Whistling Accompaniment.
Song - "Lucy Long" - *With full Chorus.*
To conclude with a Back-action, Spring-heel, Locomotive Breakdown, by Mr. PARKER, as danced by the Ohio Boatmen.

After which the admired Ballet Divertisement, entitled

Une Nuit du Bal!

Donna Giulietta . . Miss BLANCHARD,
(Who will sing the admired Air "The Invitation to the Ball," from the Opera of Gustavus)
Signora Rosina . Miss WILLIAMS. Ninetta . Mrs. BECKETT.
Prince Doria . M. LAURENT.
Count Pasqualino . . Mr. T. W. BECKETT.
Pages, Dancers, Masqueraders, &c.

To be followed by

MR. SEDGWICK,
The Celebrated Performer on
THE CONCERTINA,
(Who has met with rapturous *encores* each Evening).

He will give "RULE BRITANNIA," with Brilliant Variations, and the Overture to "WILLIAM TELL."

LA REDOWA POLKA,
Expressly arranged by Mr. T. W. BECKETT, (Of Her Majesty's Theatre,)
Will be danced by
Miss Drummond and Mr. Beckett.

To conclude with the Wonderful Feats of the

INFANT LAURI FAMILY,

Aged Six, Eight, and Ten Years, who will go through the whole of their Performances, and give their truly surprising

EXERCISES *a la* FORCE *de* HERCULES.

The above Agile Wonders have induced an investigation by the most learned Anatomist of the day; the extraordinary flexibility of limb being considered incompatable with the organization of the human frame. The spirit and confidence in which the above prodigies perform each feat, keep the Spectator in astonishment and delight.

The Celebrated GERMAN SIFFLEUR,

Herr Von Joel
Will appear during the Evening, and give his admired
Imitations of the Feather Tribe, &c.

CONCERT.
Part II.

Overture . "THE BRONZE HORSE" . *Auber.*
Duett—"Army & Navy," Messrs. ROBINSON & RANSFORD—*T. Cooke.*
Song "Oh! the Merry Starlight," Miss BLANCHARD.—*L. P. Knight.*
Song . "The Merry Gipsy-band," Mr. RANSFORD . *Fry*
Song . "My Pretty Jane," Mr. ROBINSON . *Bishop.*
Comic Song . "John's Party unknown to his wife," Mr. W. H. WILLIAMS.
Song . "They say I am always laughing," Mr. RANSFORD . *Read.*
Song . "Wanted a Governess," Mr. W. H. WILLIAMS *Parry.*

The Palace Polka Quadrille
This Fashionable Polka, composed by CARLO MINASI, and arranged by Mr. W. BLIGHT, will be played by

THE BRASS BAND.
Conductor—Mr W. BLIGHT.

[The Music published by E. Ransford, Charles street, Soho.]

At the close of the Entertainments, the Quadrille Band will be stationed in the Orchestra, so that the votaries of Terpsichore may join in the "merry dance," under the direction of

Mr. T. W. BECKETT, Master of the Ceremonies

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Doors open at Seven o'Clock.—Concert commence at half past 7. Fireworks at half-past 10.

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Will take place on
WEDNESDAY next, October 9th.
For which Extensive Preparations are making. TICKETS 5s.

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Selections of Popular Airs by the Military Band
From the Operas of "Il Trovatore," "Traviata," "I Puritani," "La Sonnambula," &c.
Conductor, - - ***MR. DEAN.***

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IN THE HANDEL ORCHESTRA.

Musical Director, **Mr. G. PHILLIPS.**
Vocal Conductor - Mr. RUSSELL GROVER.

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MR. RUSSELL GROVER. MR. J. G. FORDE.
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MR. CHARLES SLOMAN,
The only English Improvisitore, who will Sing an entirely New Song, written by himself, entitled
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Daring Acts of Equitation in the Cirque Imperial
By the most celebrated Male and Female Equestrians of the day, under the Management of
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The Acts will be diversified by the Inimitable Drolleries of

THREE CLOWNS,
Mr W. B. SEAL, Mons. ORIEL, & Mr. HARRY CROUESTE,
The Queen's Jester, who had the honor of Appearing before Her Majesty, at Buckingham Palace, on the 24th ult.

RIDING MASTERS—
Mr. J. H. EMIDY, M. ZAMESOU, and Mr JAMESON.

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BY MADAME COTON, AND
ASCENT ON THE TIGHT ROPE, BY MADAME SAQUE,
Surrounded by Showers of Fire, Rockets, &c.

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Master of the Ceremonies - Mr. MOXSY and Assistants.

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At FIVE o'clock, and Close at TEN. Admission by Refreshment Ticket, SIXPENCE.

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On this Occasion, the Doors will be opened at Six o'clock.

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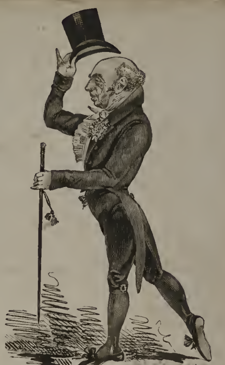

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ROYAL GARDENS, VAUXHALL,
Close MONDAY, 9th September,
With a Grand CORONATION GALA.

To all those truly illustrious, noble, and distinguished Visitors of the Royal Gardens, Vauxhall, their truly humble and very devoted Servant, **C. H. SIMPSON**, Master of the Ceremonies of those Gardens for Thirty-six Years, most dutifully and most respectfully begs to inform all the illustrious, noble, and all the other respectable classes that visit the Royal Gardens, that I am directed by the worthy Proprietors to announce the closing of the Royal Gardens on Monday Next, the 9th of September, upon which Night I most respectfully request to be honored with the company of all the noble and distinguished Personages who visit the Royal Gardens, it being the Last Night I shall have the high honour of receiving my illustrious Visitors, and all the other parts of a generous Public.

I also very dutifully beg to make known that the immense Portrait of myself, in its proper Costume, so much admired at my Benefit, will be, for the last time, exhibited in Variegated Lamps; and also, that my own Figure, in Fire Works, will appear very beautiful, and bow as representing Life.

The Gala will be given in Honor of the Coronation of His present Majesty, whose Royal Brother, His late Majesty, George IV. when Prince of Wales, I had the high honor of receiving in the Royal Property, and who expressed his Royal approbation at my services on many occasions; and all these reasons will, I earnestly hope, induce all the distinguished Visitors to witness the Gala, which finishes the Season at our Royal Gardens, it being the last time I shall have the high honour of receiving the distinguished Visitors until the next Season, which is in 1834.

The worthy Proprietors, on this glorious occasion, will only charge each Visitor ONE SHILLING for their Admission to all the numerous Amusements we have provided; and I am sure all our Visitors will be much obliged for such an Entertainment upon such humble Terms.

There will be Two Exhibitions of Fire Works, and a fine Concert, and all kinds of other Entertainments all the Night, when I shall have the high honour of wishing all our illustrious and distinguished Visitors farewell, and all the other parts of a generous Public.

I have the honor to remain,
Most illustrious, noble, and distinguished
Personages,
With every sense of the most profound respect,
Your very grateful and devoted
humble Servant,

ROYAL GARDENS, VAUXHALL,
SEPTEMBER 6, 1833.

C. H. SIMPSON,
Master of the Ceremonies Royal Gardens, Vauxhall, 36 Years.

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IN THE THEATRE ROYAL,

ON MONDAY, FEB. 27, & FRIDAY, MARCH 3,

IN AID OF THE

NEW INFIRMARY FUND.

ON MONDAY, FEBRUARY 27th,

Will be represented Tom Taylor's Drama

PLOT AND PASSION!

Fouche .... Mr J. MARSTERS   Desmarets .... Lieut. HARTLEY
Marquis de Cevenne .... Mr R. ORD   Berthier .... Mr KNOTT   De Neuville .... Mr W. SKELTON
Jabot .... Mr BINGHAM   Grisboulle .... Mr MIDDLETON
Madame de Fontanges .... Mrs HUDSON KIRBY   Cecile .... Miss KATE HARRAUD

To be followed by the Comedietta written by T. J. Williams, Esq., entitled

THE LITTLE SENTINEL!

Mr Wheedleton Coaxer, an Elderly Lady Killer .... Mr MARSTERS
Captain Clarence Courtington, of the Dragoons .... Mr FORSTER   Sim, a young Farmer .... Mr GREEN
Letty Hawthorne, Proprietress of a Farm .... Miss KATE HARRAUD
May,—'The Little Sentinel,' Miss CATHERINE LUCETTE

To conclude with Mr Thornton Craven's Farce

Not to be Done!

Sternbrow .... Mr MARSTERS   Will Slevey .... Mr THOMPSON   Fipsey .... Mr BINGHAM
Edmund Quick .... Mr MIDDLETON   Jonas Downiwag .... Mr FORSTER
Mrs Sternbrow .... Mrs DOWTON   Sally .... Miss EMILY DOWTON
Mrs Stuckup .... Miss ADA AUSTIN   Mrs Edmund Quick .... Miss KATE HARRAUD

ON FRIDAY, MARCH 3rd;

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Duke, living in Exile .... Mr J. MARSTERS   Jaques .... Mr J. G. GRANT
Duke Frederick Mr R. ORD   Charles ... Mr E. A. GIBSON   Oliver ... Mr BINGHAM   Sylvius ... Mr KNOTT
Orlando .... Mr W. SKELTON   Adam .... Mr MIDDLETON   Touchstone .... Mr J. GREEN
Corin .... }
William .... } Mr THOMPSON
Amien (with the Songs "Under the Greenwood Tree" and "Blow, Blow, thou Wintry Wind") .... Mr R. F. WALTON
Le Beau .... Mr H. JOSEPHS
Rosalind .... Mrs HUDSON KIRBY   Phebe .... Miss ADA AUSTIN
Celia .... Miss KATE HARRAUD   Audrey .... Miss EMILY DOWTON.

Concluding with the Adelphi Farce of the

AREA BELLE

Pitcher (in the Police) .... Mr MIDDLETON
Tosser (in the Guards) .... Mr GREEN
Walker Chalks (a Milkman) .... Mr BINGHAM
Mrs Croaker .... Mrs DOWTON
Penelope .... Miss EMILY DOWTON

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unter Leitung des Kapellmeisters Herrn
PAUL HEIN.

Erster Theil.

1. *Ouverture* z. Op. „Don Juan"	*W. A. Mozart.*
2. *Entr'acte* a. d. Op. „Ali Baba"	*L. Cherubini.*
3. *Cagliostro-Walzer*	*Joh. Strauss.*
4. *Im Sonnenschein,* Charakterstück	*H. Hofmann.*

Zweiter Theil.

5. *Ouverture* z. Op. „Der Freischütz"	*C. M. v. Weber.*
6. *J'y pense,* Air de ballet	*Fanchetti.*
7. *Maurisches Ständchen*	*Fr. Kücken.*
8. *Selection* a. d. „Mikado"	*A. Sullivan.*

Dritter Theil.

9. *Ouverture* z. Op. „Indra"	*Fr. v. Flotow.*
10. *Rêverie*	*H. Vieuxtemps.*
11. *Finale* a. d. Op. „Ariele"	*E. Bach.*
12. *Toreador-Walzer* (neu)	*T. P. Royle.*

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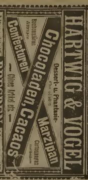

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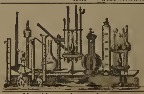

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